

# DOWNLOAD PDF FIELD, L. PORTRAIT OF THE ARTIST AS SCHLEMIEL (PICTURES OF FIDELMAN)

## Chapter 1 : Project MUSE - Prospects for the Study of Bernard Malamud

*The promised end: Bernard Malamud's The tenants*Field, L. *Portrait of the artist as schlemiel (Pictures of Fidelman)*--Hoag, G. *Malamud's trial: The fixer and the critics*Astro, R. *In the heart of the valley: Bernard Malamud's A new life*Freedman, W.

The Stories and the Novels, p. The Tales of New York Jews, pp. The Italian Stories, pp. The Later Italian Stories, pp. Idiots First compared to The Magic Barrel, pp. Notes and Reference, pp. Bernard Malamud and the Critics. New York University Press; London: University of London Press, pp. Introduction [by Leslie A. Field and Joyce W. In the Jewish Tradition? Rovit, "The Jewish Literary Tradition," pp. Robert Alter, "Jewishness as Metaphor," pp. Myth, Ritual, Folklore Earl R. Mellard, "Four Versions of Pastral," pp. Eigner, "The Loathly Ladies," pp. The Sad and Bitter Clowns," pp. Sam Bluefarb, "The Scope of Caricature," pp. Schultz, "Mythic Proletarians," pp. Walter Shear, "Culture Conflict," pp. Hays, "The Compex Pattern of Redemption," pp. Marcus Klein, "The Sadness of Goodness," pp. Mandel, "Ironic Affirmation," pp. Notes on Contributors, pp. Notes on the Editors, p. A Collection of Critical Essays. Introduction [by Leslie Field and Joyce Field]: Malamud, Mercy, and Menschlichkeit, pp. Cynthia Ozick, "Literary Blacks and Jews," pp. The Fixer and the Critics," pp. Richard Astro, "In the Heart of the Valley: Chronology of Important Dates, pp. Notes on the Editors and Contributors, pp. Works of Bernard Malamud, pp. The Fiction of Bernard Malamud. Oregon State University Press, pp.

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### Chapter 2 : Pictures of Fidelman; an exhibition - PDF Free Download

*In her essay "Portrait of the Artist as Schlemiel," Leslie Field claims that Malamud derived Fidelman from the schlemiel, a stock character in Yiddish folklore, in order to justify the artist as a failure in becoming a (European-style) master, while thriving in humor and achieving selfhood as a survivor.*

Problems playing these files? According to drummer Chad Smith , the band "wrote a lot of songs" during ten months, from October 12, to August We are still the Red Hot Chili Peppers, but we also have to adapt and welcome new opportunities. Before, some of our jams were a bit hit-and-miss. On this record, a decent number of songs were actually thought out and planned in a way we had never done before. According to Flea, Klinghoffer also wrote songs on piano for the album: It has a different kind of feeling, kind of more of a liquid, poetic feeling is the best way I can describe it. Album opener, "Monarchy of Roses," a darker song mixing funk and pop, was written and recorded under the working title, "Disco Sabbath. Kiedis reminisces about past times with these characters over a moody, complex chord progression from Klinghoffer. Flea came in and played a piece on the piano that the band felt they needed to turn into a song. We saw music every night and jammed with musicians. Ethiopia is such a great country, beautiful place. So there are a couple African parts on the new songs. It really widened my scope of humanity. Most of the first shots of the new lineup were taken by Clara, and her photography is featured in the album artwork. The artist behind the work is Mr. Brainwash claims that his work with the band is not finished and he will be teaming up with them on several more projects. According to an early article in Spin Magazine , Kiedis said "[A friend] was reminiscing about one of his legendary acid trips, and told us that he had been playing a sold-out show to the planets and moons, and his number-one hit was, well, that title". There was no friend, no acid trip and it was all a lie. He said they thought of naming it after a song on the album, but Rubin said that made it seem like the band did not have enough ideas. The first time I heard a non-one-of-us mention it, it gave me the best feeling you could imagine. Where did you hear that? In , the U.

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### Chapter 3 : I'm with You (album) - Wikipedia

Leslie Field, *Portrait of the Artist as Schlemiel Pictures of Fidelman: "The German Refugee," "Man in the Drawer," and "The Lady of the Lake," pp.*

Jewish Hobbies and other interests: Reading, Travel, music, waking. Visiting lecturer, Harvard University ,  
" Honorary consultant in American letters, Library of Congress , " A New Life and The Assistant were  
both optioned for films. Malamud attended high school and college during the height of the Depression.  
Producing three novels and a collection of short stories during this period, he won several fiction prizes,  
including the National Book Award. Each of the first three novels features a schlemiel figure who tries to  
restore a Wasteland to a Paradise against a Jewish background. The setting varies in the novels, but in the  
short fiction it is most often the East Side of New York. Wasserman declared in Bernard Malamud and the  
Critics, "the necessary reference text for a reading of his subsequent fiction. As Philip Roth commented in  
Reading Myself and Others, this is "not baseball as it is played in Yankee Stadium, but a wild, wacky game. In  
an echo of the Black Sox scandal of , Roy is bribed to throw the pennant game by evil-eyed Gus Sands, whose  
Pot of Fire nightclub and chorus girls wielding pitchforks suggest hell itself. A Critical Essay, "From the grail  
legend also we know that Roy will fail; for the true grail seeker must understand the supernatural character of  
his quest, and Roy does not. Social Criticism in the Fiction of Bernard Malamud. The Natural contains  
significant references to birds and flowers and steady reminders of the passage of the seasons. The simplicity  
of this pastoral style at its best allowed the presentation of complex ideas in a natural way. A second influence,  
as Malamud himself acknowledged, is cinematic technique. For example, there are quick, movie-like changes  
of scene"called jump cuts"when Roy and Memo Paris are tricked into sleeping with each other. In  
addition, the portrayal of Roy has a Chaplinesque quality of humor to it. Though Malamud would never again  
write non-Jewish fiction, The Natural served as a treasure house of reusable motifs and methods for all his  
subsequent work. A Collection of Critical Essays, called "a nearly perfect blend of form and content. This  
structure merges with another influence, that of nineteenth-century American romanticism, for Malamud often  
joined the Hasidic and Hawthornian in his fables. As Renee Winegarten commented in Bernard Malamud: A  
Collection of Critical Essays, "His magic barrels and silver crowns, whatever their seal, firmly belong in the  
moral, allegorical realm of scarlet letters, white whales and golden bowls. Some critics have contended that  
Bober may parallel philosopher Martin Buber , whose I-THOU philosophy of human relations Bober seems,  
however instinctively, to share, though Malamud himself denied any use of Buber in this novel. Giving food  
to a drunk woman who will never pay, Morris teaches Frank to have compassion for others. Thus when Frank  
saves Helen from an attempted rape, he fails the trial of the Perilous Bed, rapes her just as she is about to  
admit her love for him, and loses her. A favorite definition of these types is that the schlemiel spills his teacup,  
and the schlimazel is the one he spills it on. And here Malamud introduces from the world of fantasy a  
professional arsonist who is like a figure from hell"recalling the night club women and their pitchforks in  
The Natural. In , with the publication of his first volume of short stories, The Magic Barrel, Malamud received  
national recognition and in won the National Book Award for the collection. Benson said in The Fiction of  
Bernard Malamud, both writers possessed "the ability to combine, with great skill, reality and the dream, the  
natural and supernatural. In the years from to Malamud grew in stature to become "one of the foremost writers  
of moral fiction in America," as Jeffrey Helterman commented in Understanding Bernard Malamud. Of his  
last work in this first period, Sheldon J. In City of Words: American Fiction " , Tony Tanner explained that  
the name Levin means the east, or light; it is also associated with lightning. According to Mark Goldman, in a  
Critique review, "Early in the novel, Levin is the tenderfoot Easterner, the academic sad sack, or schlimazel of  
Yiddish literature, invoking nature like a tenement Rousseau. Against this pastoral background, complete with  
the passage of the seasons, Levin is also the American Adam: By going west he feels he can recapture his lost  
innocence and escape the past"become the New-World Adam. As Frederick Cople Jaher pointed out in

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American Quarterly, to Jewish men, such women seem to be "exotic insiders" and so represent "tickets of admission into American society. Levin replies, "Because I can, you son of a bitch. This ending, as so often in Malamud, is ambiguous, for Levin is no longer in romantic love with Pauline. Here is what Critique contributor Ruth B. Mandel called "ironic affirmation"â€”"The affirmation itself is ironic in that the state of grace is unaccompanied by paradise. Professor Orlando Krantz, who plays the part of the comparatively wealthy American as Everyman, tries to give a small gift to his poor Italian maid, Rosa, but it is a gift without the understanding that the impoverished European needs: Of Rosa, Malamud wrote: Her face was worn but her hair was black, and her eyes and lips were pretty. She had few good teeth. When she laughed she was embarrassed around the mouth. In a search for a suffering Everyman plot, Malamud had thought of several subjectsâ€”the trial of Alfred Dreyfus and the Sacco-Vanzetti case, among othersâ€”before deciding on a story he had heard from his father as a boy, that of the trial of Mendel Bei-liss for ritual bloodletting and murder in Russia. Through this story, Malamud also tried to answer the question of how the death camps in Germany had been possible. As Malamud once said in an interview with Christopher Lehmann-Haupt in New York Times Book Review, it was necessary "to mythologizeâ€”that is, to make metaphors and symbols of the major events and characters. Without legal counsel Bok suffers betrayal, gangrene, poison, and freezing cold, and finally turns inward to develop a sense of freedom. In prison this Everyman fixer learns through suffering to overcome, at least in part, his initial agnosticism, and his doubts of what is meant by the Chosen People. He rejects both suicide and a pardon, and accepts his Jewishness. Desmond wrote in Renaissance, "Yakov has come to understand that no man is apolitical, especially a Jew; consequently, if his chance came, as it does in the imaginary meeting with the Tsar, he would not hesitate to kill the ruler as a beginning step towards purging that society of its agents of repression and injustice, and thus strike a blow for freedom and humanity. Has Bok lost more important values? As the Fields remarked, Malamud repeatedly tried to make clear, especially in this second period, that Jewish victims are Everyman as victim, for history, sooner or later, treats all men as Jews. The final major work of this second period is Pictures of Fidelman: Field wrote in Bernard Malamud: A Collection of Critical Essays, "Of all the Malamud characters, early and late, one must return to Arthur Fidelman as the Malamud schlemiel par excellence. Toward "The Fixer," Malamud deliberately saved the last story for the book because he did not want to let readers know the ending. Three genres merge in Pictures of Fidelman, that of the kunstlerroman or artist novel, the bildungsroman or education novel, and the Huckleberry Finn-like picaresque novel, in which the main character wanders through a series of adventures. Fidelman faith man encounters Susskind sweet child in the first story or chapter, "Last Mohican. Hershinow suggested that "Susskind becomes for Fidelman a kind of dybbuk demon who inhabits his conscience, destroying his peace of mind. In pursuit, Fidelman visits a synagogue, a Jewish ghetto, and a graveyard that contains victims of the Holocaust. In a dream Fidelman sees Susskind, who shows him a Giotto fresco in which St. Francis gives his clothing to a poor knight. As Sidney Richman affirmed in Bernard Malamud and the Critics, "In the same fashion as Frankie Alpine, Fidelman must discover that the way to the self is paradoxically through another; and the answer is heralded by a sudden alteration of the pursuit. That is the essence of being human," Michael Brown related in Judaism. Fidelman learns in the next stories what makes a great artist. Esmeralda knows the secret: The genius knows when to stop, but Everyman does not, and Esmeralda calls him a murderer. In the final story, "Glass Blower of Venice," Fidelman tries to play artist once more, under the reluctant teaching of his homosexual lover Beppo, but at last gives up art for craftsmanship and returns to America. Fidelman, the craftsman, no longer the inadequate artist, has finally achieved the goals toward which Susskindâ€”and later Esmeraldaâ€”pointed him. Bellman argued in Critique that "more than any other Malamudian character Fidelman is constantly growing, realizing himself, transforming his unsatisfactory old life into a more satisfactory new one. Grebstein praised the juxtaposition of "the coarsely sexual and the sublimely aesthetic. In the works of this period the heroic structuring of the first period would vanish, as would the Wandering Jews and the Everyman motifs of the second. Beneath differing surface plots, though, a new structural likeness would appear. He keeps on living in the apartment building that landlord Levenspiel

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leaven game wants to tear down; then a squatter, black writer Willie Spearmint Willie Shakespeare , moves into the building. The Tenants "ends in a scream of language," reported Malcolm Bradbury in Encounter. Howard Harvitz, an intellectual tourist in Russia and a marginal Jew, has changed his name from Harris back to Harvitz. Hardly a creative writer himself, he is doing a piece on museums. A Russian writer, Levitanskyâ€”also a marginal Jew, but a determined achiever in spite of official oppositionâ€”intends to smuggle his stories out of Russia. After reading them, Harvitz timorously takes the stories out of Russia. Ralph Tyler in New York Times Book Review reported that Malamud referred to the work as "his attempt at bigness, at summing up what he â€ learned over the long haul. Lawrence, a writer who made passion his religion, yet was impotent. At first, the only compensation for these losses is a kind of high-grade nostalgia brought about by a process called reverie. Dubin even begrudges time wasted thinking about Fanny, with whom he is genuinely in love. The novel is a wild, at times brilliant, at times confusing description of a second Great Flood. Calvin Cohn, a paleologist and the son of a rabbi-cantor, had been doing underseas research when the Djanks and the Druzhkies Yanks and Russians launched an atomic Holocaust and destroyed every other human. Calvin recalls many Biblical and literary figures: His Eve and Juliet is Mary Madelyn, a chimpanzee. There is even an Arthurian spear used to harpoon the albino ape. The idea conveyed by the Fortunate Fall is that Adam and Eve, driven from Paradise by eating of the tree of Knowledge, in fact obtained benefits from their fall, notably free will and a consciousness of good and evil. Cohn has treated the chimpanzees as his inferiors; as a schlemiel lecturer he has imposed his admonitions and teachings on them, rather than encouraging them to learn for themselves. In short, over-achieving Calvin Cohn has eaten from the tree of hubris, or sinful pride, rather than knowledge. This complex novel baffled its first reviewers; for example, Joseph Epstein wrote in Commentary: The novel, which concerns the adventures of a Russian Jewish peddler named Yozip in the American West, was included in its draft form in *The People, and Uncollected Stories*, in As Nan Robertson explained the work in New York Times, the schlemiel hero Yozip becomes a marshal, is kidnaped by a tribe of Native American Indians, and has a dialogue with an Indian chief about obtaining his freedom.

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### Chapter 4 : Department of English | Recent Publications of Emeritus & Emerita Faculty

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Fidelman, a self-confessed failure as a painter, came to Italy to prepare a critical study of Giotto, the opening chapter of which he had carried across the ocean in a new pigskin leather brief case, now gripped in his perspiring hand. Also new were his gum-soled oxblood shoes, a tweed suit he had on despite the late-September sun slanting hot in the Roman sky, although there was a lighter one in his bag; and a dacron shirt and set of cotton-dacron underwear, good for quick and easy washing for the traveler. His suitcase, a bulky two-strapped affair which embarrassed him slightly, he had borrowed from his sister Bessie. He planned, if he had any funds left at the end of the year, to buy a . . . Although he had been in not much of a mood when he had left the U. Fidelman remembered having read that Michelangelo had helped in converting the baths into a church and convent, the latter ultimately changed into the museum that presently was there. Almost at the same moment, this unexpectedly intense sense of his being-it was more than appearance-faded, exaltation having gone where exaltation goes, and Fidelman became aware that there was an exterior source to the strange, almost tri-dimensional reflection of himself he had felt as well as seen. Casually studying him though pretending no, Fidehnan beheld a person of about his own height, oddly dressed in brown knickers and black knee-length woolen socks drawn up over slightly bowed, broomstick legs, these grounded in small porous pointed shoes. His yellowed shirt was open at the gannt throat, both sleeves rolled up over skinny, hairy arms. Though his expression suggested humility he all but licked his lips as he approached the ex-painter. My God, he thought, a handout for sure. My first hello in Rome and it has to be a schnorrer. The stranger extended a smiling hand. Whether he knew it or not Susskind was rubbing his palms contemplatively together. U "Not with ease, although I read it Suently. You might say I need the practice. He seemed suddenly bored. In Rome I am lighthearted. If he was lighthearted he had yet to show it. But Susskind offered certain services. However, Fidelman courteously replied, "Two weeks in Rome, the rest of the year in Florence, with a few side trips to Siena, Assisi, Padua and maybe also Venice. Call me Trofimov, from Chekhov. My money is hard earned. I worked and saved a long time to take a year in Italy. I made certain sacrifices. He set down his bag and fished with a finger in his leather coin purse. The two porters watched with interest, one taking a sandwich ant of his pocket, unwrapping the newspaper and beginning to eat. Susskind hardly glanced at the coin as he let it drop into his pants pocket. The porters then left. The refugee had an odd way of standing motionless, 18 like a cigar store Indian about to burst into Hight. I could use a suit. Fidelman, though annoyed, controlled himself. The one I was wearing when I ran away from Germany, fell apart. One day 1 m was walking around naked. He knows all about that too, Fideiman thought. Fidelman was about to say something more on the subject of freedom but left it unsaid. Susskind touched him on the shoulder and when Fidelman exasperatedly straightened np, the half dollar he had given the man was staring him in the eye. There are some enjoyable Homan coffins inside, I will guide you for another dollar," "No, thanks," Fidelman said goodbye, and lifting the suitcase, lugged it to the curb, A porter appeared and the student, after some hesitation, let him carry it toward the line of small dark-green taxis on the piazza. Gone with his breeze, he thought. Fidelman had reserved a room in an inexpensive hotel not far from the station with its very convenient bus terminal. Then, as was his habit, he got himself quickly and tightly organized. He was always concerned with not wasting time, as if it were his only wealth-not true, of course, though Fidelman admitted he was an ambitious person-and he soon arranged a schedule that made the most of his working hours. Mornings he usually visited the Italian libraries, searching their catalogues and archives, read in poor light, and made profuse notes. He napped for an hour after lunch, then at four, when the churches and museums were re-opening, hurried off to them with lists of frescoes and paintings he must see. He was anxious to get to Florence, at the same time a

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little unhappy at all he would not have time to take in in Rome. Fidelman promised himself to return if he could afford it, perhaps in the spring, and look at everything he pleased. After dark he managed to unwind himself and relax. He ate as the Romans did, late, enjoyed a half liter of white wine and smoked a cigarette. Afterward he liked to wander-especially in the old sections near the Tiber. He had read that here, under his feet, were the ruins of Ancient Rome. It was an inspiring business, he, Arthur Fidelman, after all, born a Bronx boy, walking around in all this history. History was mysterious, the remembrance of things unknown, in a way burdensome, in a way a sensuous experience. It uplifted and depressed, why he did not know except that it excited his thoughts more than he thought good for him. This kind of excitement was all right up to a point, perfect maybe for a creative artist, but less so for a critic. A critic ought to live on beans. He walked for miles along the winding Tiber, gazing at the starstrewn skies. Once, after a couple of days in the Vatican Museum, he saw flights of angels-gold, blue, white -intermingled in the sky. But back in his room he sometimes wrote till morning. Late one night, about a week after his arrival in Rome, as Fidelman was writing a few notes on the Byzantine style mosaics he had seen during the day, there was a knock on the door, and though the student, immersed in his work, was not conscious he had said "Avanti," he must have, for the door opened, and instead of an angel, in came Susskind in his shirt and baggy knickers. Fidelman, who had all but forgotten the refugee, certainly never thought of him, half rose in astonishment. Did you leave me your address? The refugee cleared his throat. You see how I go around naked. These he handed to Susskind. You should be able to buy a warm sweater and have something left over besides. I have barely enough money to squeeze out a year for myself here. Who will give me a job? They have to go out and get it. I am an Israeli citizen and this means I can only work for an Israeli company. How many Israeli companies are there here? I would be better off now if I were stateless. A stateless person shows his laissez-passer and sometimes he can find a small job. They say I sold it. When they caught me peddling I was interned for six months in a work camp. The Italians are a humane people. They took the money and let me go but they told me not to peddle more. What should I do, beg? But last spring I got sick and gave my little money away to the doctors. Listen, professor, maybe we can go in partnership together? After I sell them I will return you your money. They wish me to go back, I wish to stay here. Am I responsible for you then, Susskind? Because you are a man. Without prejudice, I refuse the obligation. I have the weight of my own to contend with. I have made my contribution. Susskind stood there, oddly motionless, an impassioned statue, and for a moment Fidelman wondered if he would stay all night, but at last the refugee thrust forth a still arm, took the fifth dollar and departed. Early the next morning Fidelman moved out of the hotel into another, less convenient for him, but far away from Shimon Susskind and his endless demands. On Wednesday, after a busy morning in the library, Fidelman entered a nearby trattoria and ordered a plate of spaghetti with tomato sauce. He was reading his *Messaggero*, anticipating the coming of the food, for he was unusually hungry, when he sensed a presence at the table. He looked up, expecting the waiter, but beheld instead Susskind standing there, alas, unchanged. Is there no escape from him? Is this why I came to Rome? Though Fidelman blushed a little, he told himself he owed nobody an explanation. So he had found out he had moved-good. The spaghetti arrived steaming hot. Fidelman sprinkled it with cheese and wound his fork into several tender strands. One of the strings of spaghetti seemed to stretch for miles, so he stopped at a certain point and swallowed the forkful. Having foolishly neglected to cut the long string he was left sucking it, seemingly endlessly. Susskind watched with rapt attention.

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### Chapter 5 : Biography | Forum Gallery

As Leslie A. Field wrote in *Bernard Malamud: A Collection of Critical Essays*, "Of all the Malamud characters, early and late, one must return to Arthur Fidelman as the Malamud schlemiel par excellence." The Fidelman stories appeared both separately in magazines and in two story collections from to , and they were not originally thought.

Bernard Malamud American novelist and short story writer. Malamud is considered one of the most prominent figures in Jewish-American literature. His stories and novels, in which reality and fantasy are frequently interlaced, have been called parables, myths, and allegories and often illustrate the importance of moral obligation. Although he draws upon his Jewish heritage to address the themes of sin, suffering, and redemption, Malamud emphasizes human contact and compassion over orthodox religious dogma. His parents, whom he described as gentle, honest, kindly people, were not highly educated and knew very little about literature or the arts. After graduation, he worked in a factory and as a clerk at the Census Bureau in Washington, D. Although he wrote in his spare time, Malamud did not begin writing seriously until the advent of World War II and the subsequent horrors of the Holocaust. At that time, he questioned his religious identity and started reading about Jewish tradition and history. I was concerned with their ethnicityâ€”how Jews felt they had to live in order to go on living. He remained there until shortly before his death in While the novel ostensibly traces the life of Roy Hobbs, an American baseball player, the work has underlying mythic elements and explores such themes as initiation and isolation. For instance, some reviewers cite evidence of the Arthurian legend of the Holy Grail; others apply T. Although he is struggling to survive financially, Bober hires a cynical anti-Semitic youth, Frank Alpine, after learning that the man is homeless and on the verge of starvation. Through this contact Frank learns to find grace and dignity in his own identity. Described as a naturalistic fable, this novel affirms the redemptive value of maintaining faith in the goodness of the human soul. As in *The Assistant*, most of the stories in this collection depict the search for hope and meaning within the grim entrapment of poor urban settings and were influenced by Yiddish folktales and Hasidic traditions. This work focuses on an ex-alcoholic Jew from New York City who, in order to escape his reputation as a drunkard, becomes a professor at an agricultural and technical college in the Pacific Northwest. The winner of both the Pulitzer Prize for literature and the National Book Award, the narrative is derived from the historical account of Mendel Beiliss, a Russian Jew who was accused of murdering a Christian child. Drawing upon Eastern European Jewish mysticism, *The Fixer* turns this terrifying story of torture and humiliation into a parable of human triumph. With *The Tenants* , Malamud returned to a New York City setting, where the theme of self-exploration is developed through the contrast between two writers, one Jewish and the other black, struggling to survive in an urban ghetto. Within the context of their confrontations about artistic standards, Malamud also explored how race informs cultural identity, the purpose of literature, and the conflict between art and life. In this work the protagonist, William Dubin, attempts to create a sense of worth for himself, both as a man and as a writer. A biographer who escapes into his work to avoid the reality of his life, Dubin bumbles through comically disastrous attempts at love and passion in an effort to find self-fulfillment. Largely considered one of the foremost writers of moral fiction, Malamud is also considered a writer in the tradition of Anton Chekhov and Fyodor Dostoyevski.

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### Chapter 6 : Bernard Malamud Malamud, Bernard - Essay - calendrierdelascience.com

*Field, Leslie A. Portrait of the Artist as Schlemiel: Pictures of Fidelman. Bernard Malamud: A Collection of Critical Essays. Edited by Leslie A. Field and Joyce A. Feild.*

Here I am, fantasizing. These are the worst of times and then again, these are the worst of times. My piss ant existence is plummeting in an irreversible tailspin heading downward to a sad-sad end. Fantasizing enables me to temporarily sugar coat my dreary state. I find day dreaming the best form of meditation, prompting a lethargic mind. My method is to tell rather than show. My lean-on-you delivery might be construed as didactic, not as efficient as others who describe times and events in a more clever manner. I only wish dumb fucks read more. Yet like, Woody, I make it a habit to break the fourth wall. Today, Carrie Fisher is the focus of my fantasy! I figure, Carrie and I could easily enough become deeply in love. She could soothe the pain. I hardly noticed her during the run of Star Wars. Mostly, I recall that Darth Vader guy bad news , and Luke, one-time pretty-boy, goodie-two-shoes , and the so-called Force bullshit , and then there was that swishy, pain-in-the-ass butler fag. I especially remember the little-tin, garbage can. I liked him too. Nor am I eccentric or the type who would have the verve to try to pull some weirdo stunt like renting billboard space on Sunset Strip: And I remind, you, that it would strictly be up to Carrie. So, you might sayâ€”Carrie Fisherâ€”suited for me? Why should a knockout such as she be off-limits for a pug such as me? I realize she maintains high standards, especially about her men. She could be presently involved in a relationship. I read somewhere, she penned Surrender The Pink, whatever the hell that means? I probably can figure it out. I do possess an imagination. Then, come think about the very fix I find myself in right now. I do possess a feminine side. I could envision us fucking. Why, Carrie and I could have it all! I can almost see us! In between our yelps of passion she too could be piecing together compelling passages in a more-dignified manner. While her arms were wrapped around the back of my neck, her thin lips would be doing a hula just inside my dying-for-affection earâ€”singing sweet-syrupy praises. He had one big hit, Oh My Papa. Todd crashed while at the top of his game. Around the same time the Fishers gave birth to Carrie. The common denominator comparing Carrie and Iâ€”we are both Jewish by injection. Eddie, same as my old man, is Jewish. My old man, same as Eddie, was banging a shikzah, who of course was my mother. Carrie and I are byproducts of such. Only difference, Eddie was legally married to his shikzah. Hanging out with Liz meant instant status, thrusting him back in the limelight. Besides, Liz presented herself as a pretty-hot tamale. When Eddie began banging Liz, Debbie Reynolds was considered by white-bread movie fans as the girl-next-door type. All had been close friends. So, Eddie went for the gusto, dumped Debbie, and gave himself to Liz. After going public and a couple of whirlwind moments, ole Eddie actually went and married the black-widow Liz. Take into account, if comparing, she experienced a dazzling life beforehand with a real man such as Mike Todd. A little too greasy, too lazy and too conceitedâ€”he appeared weakâ€”a-not-so-great-looking of a hombre and a not-so-talented of a schmuck. For a brief, shining moment he offered intrinsic value I suppose. Perhaps he packs a heavy-duty schlong? Leaving out the schlong part Eddie and I may be bookends. Once the vivacious, voluptuous-of-a-vixen such as Liz Taylor flew over to Italy to star in the not-so-classic, Cleopatra. He became a faded image. Richard Burton, with his ever-so-precise Welch accent, and overpowering stage presence and with well-placed flattery. For the same price of admission, Liz got up close and personal with that character-building, pockmarked face, all molded to form one Richard Burton. Well my brothers and sisters it became apparent a schlemiel such as Eddie, could never hold a Shakespearean candle to the high-powered wattage of Sir Richard. Nobody gave a shit about Eddie. The public stayed sore for what he pulled on poor Debbie. The guys were plain jealous and the women were livid with rage. The public in general was primarily intrigued with Liz. She survived, as she does today. The camera lenses zeroed in framing Sir Richard pressing his irresistible self against Liz in skimpy bathing suits, during lovey-dovey cruises in the Mediterranean. The high-profile lovers were often captured on Kodak film smooching in nightclubs. With Eddie out of the way the

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illustrious Liz and verbose Richard went on to get drunk, leaving Eddie to hold the bag. Poor Debbie on the other hand was sentenced to ten years in Tabloidville. Thank goodness Carrie was spared and tucked safely out of the picture. Carrie and I might be from the same tribe? So, where does that leave Carrie and I? Regardless, Hitler would have fried us. My ears can almost pick up on frantic conversations uttered somewhere in Europe, during the early Forties. I can see somebody in my shoes; some half-Jew boy, shackled, stripped of his pride and riches, sequestered inside a barbed-wire fence. The yid be a-stating that there just had to be some mistake. Hit the shower, Jules! Built up over the sand just beneath my feet stands the boardwalk, a sturdy surface providing both vista and a direct-walking route towards Atlantic City. Beyond the rails, on my left, stand sky-high condos aligning themselves juxtaposition like, offering upscale tenants a birds-eye ocean view. The beach and the ocean are to my right. My only scheduled stop: You see I sold off my possessions back in Hawaii, six-thousand miles away, and regrettably gave up my sweet girlfriend, a terrific person, who I began to let down. You get the picture. The never-ending optimist always looks for divine-like intervention. A long shot of a miracle could ensue. Instead of a divine encounter, or a chance meeting with Carrie, my-front view picks-up on two middle-aged women. There they are; consolatory sound boards, lamenting how some man is making them miserable. Yeah, I could jump right in on the conversation just give me the names. They talk about men. Some sit on benches for afternoon sun, in cloisters, like landed flocks of wing-weary birds. Overhearing their bird talk my ears pick up on comprehensible peeps and chirps. Still though, I remain focused, steady at the wheel while fixed fast in the present. Her feathers are dyed auburn. Her regal presence tarnished by those rhinestone-rimmed glasses. There are more tweets coming off the beaks of the standing-around chatterboxes. I zero in on he, an albatross, the ancient one, who wings the raw nerve to call upon God no less. Seems to me the deflated-looking guy may have died months ago! Another woman on another bench a little further down the boards whines to a fellow bench sharer, whose passing portrait is already beyond my scope. On the other side of the piped railing by the sea, early seasoned bathers sit on folding chairs. Their blankets are spread: Coolers weigh down the beach blankets. The Atlantic is calm, grayish blue. The sky is clear blue.

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### Chapter 7 : Department of English | Recent Faculty Publications, Aâ€™M

*pictures of fidelman 1 Fidelman, a self-confessed failure as a painter, came to Italy to prepare a critical study of Giotto, the opening chapter of which he had carried across the ocean in a new pigskin leather brief case, now gripped in his perspiring hand.*

Chapter Eight American Prose Since It is extremely various and multifaceted. It has been vitalized by international currents such as European existentialism and Latin American magical realism, while the electronic era has brought the global village. The spoken word on television has given new life to oral tradition. In the past, elite culture influenced popular culture through its status and example; the reverse seems true in the United States today. Doctorow have borrowed from and commented on comics, movies, fashions, songs, and oral history. To say this is not to trivialize recent literature: Writers in the United States are asking serious questions, many of them of a metaphysical nature. Writers have become highly innovative and self-aware, or "reflexive. To put it another way: American writers, in recent decades, have developed a post-modern sensibility. Modernist restructurings of point of view no longer suffice for them: Rather, the context of vision must be made new. World War II offered prime material: Both of them employed realism verging on grim naturalism; both took pains not to glorify combat. Herman Wouk, in *The Caine Mutiny* , also showed that human foibles were as evident in wartime as in civilian life. The s saw the flourishing of a new contingent of writers, including poet-novelist-essayist Robert Penn Warren, dramatists Arthur Miller and Tennessee Williams, and short story writers Katherine Anne Porter and Eudora Welty. All but Miller were from the South. All explored the fate of the individual within the family or community and focused on the balance between personal growth and responsibility to the group. Robert Penn Warren Robert Penn Warren, one of the southern Fugitives, enjoyed a fruitful career running through most of the 20th century. He showed a lifelong concern with democratic values as they appeared within historical context. Set within the Loman family, it hinges on the uneven relationships of father and sons, husband and wife. It is a mirror of the literary attitudes of the s -- with its rich combination of realism tinged with naturalism; carefully drawn, rounded characters; and insistence on the value of the individual, despite failure and error. As one character notes ironically, "a salesman has got to dream, boy. It comes with the territory. Both are political -- one contemporary, and the other set in colonial times. The first deals with a manufacturer who knowingly allows defective parts to be shipped to airplane firms during World War II, resulting in the death of his son and others. The *Crucible* depicts the Salem Massachusetts witchcraft trials of the 17th century in which Puritan settlers were wrongfully executed as supposed witches. Its message, though -- that "witch hunts" directed at innocent people are anathema in a democracy -- was relevant to the era in which the play was staged, the early s, when an anti- Communist crusade led by U. Senator Joseph McCarthy and others ruined innocent people s lives. Tennessee Williams Tennessee Williams, a native of Mississippi, was one of the more complex individuals on the American literary scene of the mid- 20th century. His work focused on disturbed emotions and unresolved sexuality within families -- most of them southern. He was known for incantatory repetitions, a poetic southern diction, weird Gothic settings, and Freudian exploration of sexual desire. One of the first American writers to live openly as a homosexual, Williams explained that the sexuality of his tormented characters expressed their loneliness. His characters live and suffer intensely. Williams wrote more than 20 full-length dramas, many of them autobiographical. None of the works that followed over the next two decades and more reached the level of success and richness of those two pieces. Her first success, the story "Flowering Judas" , was set in Mexico during the revolution. The beautifully crafted short stories that gained her renown subtly unveil personal lives. In the early s, she produced a long, allegorical novel with a timeless theme -- the responsibility of humans for each other. Titled *Ship of Fools* , it was set in the late s aboard a passenger liner carrying members of the German upper class and German refugees alike from the Nazi nation. Eudora Welty Born in Mississippi to a well-to-do family of transplanted northerners, Eudora Welty was

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guided by Warren and Porter. Welty modeled her nuanced work on Porter, but the younger woman is more interested in the comic and grotesque. World War II brought the United States out of the Depression, and the provided most Americans with time to enjoy long-awaited material prosperity. Business, especially in the corporate world, seemed to offer the good life usually in the suburbs, with its real and symbolic marks of success -- house, car, television, and home appliances. The s actually was a decade of subtle and pervasive stress. Some writers went further by following those who dropped out, as did J. And in the waning days of the decade, Philip Roth arrived with a series of short stories reflecting his own alienation from his Jewish heritage *Goodbye, Columbus*. His psychological ruminations have provided fodder for fiction, and later autobiography, into the s. The fiction of American Jewish writers Bellow, Bernard Malamud, and Isaac Bashevis Singer -- among others prominent in the s and the years following -- are also worthy, compelling additions to the compendium of American literature. The output of these three authors is most noted for its humor, ethical concern, and portraits of Jewish communities in the Old and New Worlds. He was a master of careful, telling detail and is best remembered for several realistic novels, mostly written in the s, about outwardly successful people whose inner faults and dissatisfaction leave them vulnerable. Their characters suffer from a lack of identity, rather than from over-ambition. Baldwin, the oldest of nine children born to a Harlem, New York, family, was the foster son of a minister. As a youth, Baldwin occasionally preached in the church. In this, he argued movingly for an end to separation between the races. It is the story of a year-old youth who seeks self-knowledge and religious faith as he wrestles with issues of Christian conversion in a storefront church. Other important Baldwin works include *Another Country*, a novel about racial issues and homosexuality, and *Nobody Knows My Name*, a collection of passionate personal essays about racism, the role of the artist, and literature. He had one of the strangest careers in American letters -- consisting of one highly acclaimed book, and nothing more. The novel is *Invisible Man*, the story of a black man who lives a subterranean existence in a hole brightly illuminated by electricity stolen from a utility company. The book recounts his grotesque, disenchanting experiences. When he wins a scholarship to a black college, he is humiliated by whites; when he gets to the college, he witnesses the black president spurning black American concerns. Life is corrupt outside college, too. For example, even religion is no consolation: A preacher turns out to be a criminal. The novel indicts society for failing to provide its citizens -- black and white -- with viable ideals and institutions for realizing them. It embodies a powerful racial theme because the "invisible man" is invisible not in himself but because others, blinded by prejudice, cannot see him for who he is. Still, she refused sentimentality, as evident in her extremely humorous yet bleak and uncompromising stories. The uneducated southern characters who people her novels often create violence through superstition or religion, as we see in her novel *Wise Blood*, about a religious fanatic who establishes his own church. Sometimes violence arises out of prejudice, as in "The Displaced Person," about an immigrant killed by ignorant country people who are threatened by his hard work and strange ways. Often, cruel events simply happen to the characters, as in "Good Country People," the story of a girl seduced by a man who steals her artificial leg. Her *Complete Stories* came out in In college, he studied anthropology and sociology, which greatly influence his writing even today. He has expressed a profound debt to Theodore Dreiser for his openness to a wide range of experience and his emotional engagement with it. Highly respected, he received the Nobel Prize for Literature in In the s, his vision became more comic: He used a series of energetic and adventurous first-person narrators in *The Adventures of Augie March* -- the study of a Huck Finn-like urban entrepreneur who becomes a black marketeer in Europe -- and in *Henderson the Rain King*, a brilliant and exuberant serio-comic novel about a middle-aged millionaire whose unsatisfied ambitions drive him to Africa. It centers on a failed businessman, Tommy Wilhelm, who tries to hide his feelings of inadequacy by presenting a good front. The novella begins ironically: So at least he thought Wilhelm is so consumed by feelings of inadequacy that he becomes totally inadequate -- a failure with women, jobs, machines, and the commodities market, where he loses all his money. He is an example of the schlemiel of Jewish folklore -- one to whom unlucky things inevitably happen. *Seize the Day* sums up the fear of failure that plagues many Americans. He also was a prolific master

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of short fiction. Set in Russia around the turn of the 20th century, it is a thinly veiled glimpse at an actual case of blood libel -- the infamous trial of Mendel Beiliss, a dark, anti-Semitic blotch on modern history. As in many of his writings, Malamud underscores the suffering of his hero, Yakov Bok, and the struggle against all odds to endure. Isaac Bashevis Singer Nobel Prize-winning novelist and short story master Isaac Bashevis Singer -- a native of Poland who immigrated to the United States in -- was the son of the prominent head of a rabbinical court in Warsaw. On the one hand, he described -- in novels such as *The Manor* and *The Estate* , set in 19th-century Russia, and *The Family Moskat* , focused on a Polish-Jewish family between the world wars -- the world of European Jewry that no longer exists. Complementing that were his writings set after the war, such as *Enemies*, *A Love Story* , whose protagonists were survivors of the Holocaust seeking to create new lives for themselves. From to he taught literature at Cornell University in upstate New York; in he moved permanently to Switzerland. He is best known for his novels, which include the autobiographical *Pnin* , about an ineffectual Russian emigre professor, and *Lolita U. Nabokov* is an important writer for his stylistic subtlety, deft satire, and ingenious innovations in form, which have inspired such novelists as John Barth. His daring, somewhat expressionist subjects, like the odd love in *Lolita*, helped introduce expressionist 20th-century European currents into the essentially realist American fictional tradition. His tone, partly satirical and partly nostalgic, also suggested a new serio-comic emotional register made use of by writers such as Pynchon, who combines the opposing notes of wit and fear. John Cheever John Cheever often has been called a "novelist of manners. His titles reveal his characteristic nonchalance, playfulness, and irreverence and hint at his subject matter. Cheever also published several novels -- *The Wapshot Scandal* , *Bullet Park* , and *Falconer* -- the last of which was largely autobiographical. John Updike John Updike, like Cheever, is also regarded as a writer of manners with his suburban settings, domestic themes, reflections of ennui and wistfulness, and, particularly, his fictional locales on the eastern seaboard, in Massachusetts and Pennsylvania. Updike is best known for his four *Rabbit* books, depictions of the life of a man -- Harry "Rabbit" Angstrom -- through the ebbs and flows of his existence across four decades of American social and political history.

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### Chapter 8 : Jubiii Pictures; Photography, Nature; Wildlife. and many other interesting sites.

*concerning the trials of Yakov Bok; Pictures of Fidelman: An Exhibition (), an episodic tale of failed artist Arthur Fidelman (in Italy) i→nd-ing his humanity; The Tenants(), a story in which black writer Willie.*

The American Jewish Renaissance. Ktav Publishing House, pp. The Schlemiel as Modern Hero. University of Chicago Press, pp. Fantasy and the Fiction of Bernard Malamud. Imagination and the Spirit: Edited by Charles A. The Schlemiel as Moral Bungler: The Schlemiel as Metaphor: Studies in the Yiddish and American Jewish Novel. Southern Illinois University Press, pp. Jewish Book Annual, vol. Jewish Book Council of America, pp. Southern Illinois University Press; London: The Jewish Writer in America: Assimilation and the Crisis of Identity. Oxford University Press, pp. The Critic as Artist: Essays on Books Edited by Gilbert A. The Fixer and the Death of God. Religious Problems in Recent American Fiction. From New Deal to New Frontiers. Edited by Jens Bogh and Steffen Skovmand. Die Suche nach dem Menschen. Die Suche nach Gott in der amerikanischen Literatur der Gegenwart. Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse, no. Verlag der Akademie der Wissenschaften der Literatur, pp. Bright Book of Life: American Novelists and Storytellers from Hemingway to Mailer. Les Nouvelles Editions DeBresse. Philip Roth and the Jewish Moralists. Edited by Irvin Malin. Indiana University Press, pp. Tyranny of the Dream Dump. The Cheaters and the Cheated: A Collection of Critical Essays. Edited by David Madden. Frederick Ungar Publishing Co. The Comic Imagination in American Literature. Edited by Louis D. Rutgers University Press, pp. Bernard Malamud and the Jewish Movement. Edited by Irving Malin. Amerikanische Literatur der Gegenwart in Einzeldarstellungen. Edited by Martin Christadler. Alfred Kroner Verlag, pp. The Politics of Faith. Harvard University Press ? Die amerikanische Kurzgeschichte nach Salinger, Malamud, Baldwin, Purdy, Barth. Schwerpunkte Anglistik, edited by Edward Standop, vol. Bernard Malamud and the Trial by Love. Art and Idea in the Novels of Bernard Malamud: An Interview with Bernard Malamud. Edited by Leslie A. Field and Joyce W. Edited by John Wakeman. The American Short Story: Continuity and Change, Reading Myself and Others. University of Illinois Press, pp. Portrait of the Artist as Schlemiel: Field and Joyce A. In the Heart of the Valley: Malamud, Mercy, and Menschlichkeit. The Syncretism of Bernard Malamud. The Drama of Becoming. Edited by Jagdish Chander and Narindar S. World of Our Fathers. Harcourt, Brace, Jovanovich, pp. Contemporary Writers of the English Language. Edited by James Vinson. Simon and Schuster, pp. Bernard Malamud and the Haunting of America. The Fiction of Bernard Malamud. Edited by Richard Astro and Jackson J. Oregon State University Press, pp. Survey of Contemporary Literature. Edited by Frank N. The Gates of Eden: American Culture in the Sixties. American Literature Society of Japan, pp. Man, Society and Literature. Edited by Roger J. The Necessity of Returning to Reality. Through a Glass Darkly: A Checklist of Malamud Criticism. Review of The Tenants. Mainzer Studien zur Amerikanistik, edited by Hans Galinsky, vol. Peter Lang, pp. Fictions Within Our Fictions. Review of The Magic Barrel. Jewish Humor and the Domestication of Myth. Defenses of the Imagination: Jewish Writers and Modern Historical Crisis. Jewish Publishing Society, A Quest for Existence. Review of Idiots First.

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### Chapter 9 : Throw Caution to the Wind | Lou Christine, Novelist & Playwright

*Pictures of Fidelman begins in Rome, moves north to Milano, makes a temporary stop in Naples, and concludes in Venice. In the process Fidelman spiritually travels In the process Fidelman.*

Take on an adventure travel during your vacation Jubiii Directory has a selection of websites with photo galleries and other ways to make use of pictures online, whatever it is for business or photography as a hobby or as photo art. The online photo sharing has become a big thing for families, friends and organisations, but also increasingly a tool for business and companies. In general we fill our lives more and more with pictures. Accordingly the stock photography industry is developing very fast. At the same time as we see a strong movement of fusions, buying outs etc. We see a huge number of single photographers and groups of photographers going together to present their stock photos online in picture galleries for immediate download of high resolution files. Some of these photo galleries are specialised stock photo providers, e. To create a new website for photography or other matters demands in most cases a new web domain name and to find a host for the photo website. There are a lot of web hotels available but it is difficult to choose a trustworthy hosting provider. In general there should be a lot of consideration before the solution of domain name and web hotel host is chosen. Every webmaster should have at least one website in the SBI system because that will provide tools and updated current insight knowledge for all web activities. I only have one SBI website, but I know of many who prefer to have a number as the SBI system delivers the ground for a successful website development and permanence in general and also for other websites you own and develop. Soren Breiting Some interesting articles are following here about photos, photography, magazines and animals: The question is will they accept mine! Most Picture Editors on magazines prefer either slides or prints as this is mainly at present habit but is currently changing due to more professional photographers using digital cameras. Why, have a close look at your printed image the picture is made up of tiny dots and lines. You can get approx. Increase the resolution Digital photography and getting your pictures into print is supplying an image to the correct pixel size and resolution in a format that can be easily opened by another computers operating systems. Many magazines now included brief information on submitting digital photographs in the content section. Have a look at <http://> If in doubt, ask. Did you notice they want your image resolution at dpi, your camera only takes a picture at 72dpi, how do I know what size my image needs to be at dpi. Its called Commercial Printing Information, there does not seem to be anything thing like this software anywhere else on the internet! Using this software to see what size your image can go to and then you can resize your image accordingly in your normal photo editing software. The pictures pixel dimensions can be read with the above tool so dimensions of say xpixels we would be looking for a file size of about 21mbs this would be OK for a full page. The above program can help you decide what size your image will be OK up to. Another problem magazine picture editors come up against is images supplied in a unusual format. JPG format is optimised for compressing full-colour or grey-scale photographic-type digital images. The reason for using this format is that any computer system can open JPG images. Regardless of the system used all will read JPEG files. Find the folder your images are in pick your paper size and number of images on each sheet of paper. Please remember someone has to look at these images so small images get a thumbs down as does too many. Do Make sure you send a contact sheet of the images on the CD together with file names. Do save in JPG format. Do use high quality ink and photo paper for contact sheets. Stick to the magazine subject. John Hutchison has been a professional photographer on and off since, he gained an LBIPP in from the British Institute of Professional Photographers so he has first hand experience! He worked for a newspaper for over 12 years dealing with flat copy and digital images till the beginning of this year.