

THEME 3: THE PREMISE OF POMPEII (PART II)

March 12

As the material on Pompeii was so rich and we were able to only touch the surface of it in our March 5 meeting, please refer to the readings (and non-readings) from that class and re-read or examine anything you were not able to carefully.

As you look over your readings again, pay particular attention to the discussions of Edward Bulwer-Lytton. Together in class we will watch the film adaptation of Bulwer-Lytton's *The Last Days of Pompeii* [Caserini, Mario. 1913. "The Last Days of Pompeii (Gli Ultimi Giorni di Pompeii)," pp. 88 min. Italy]. The 1834 book was one of the best-selling novels in human history and the 1913 film was one of the first movies made that was longer than 30 minutes. Why was the topic of Pompeii so central and resonant for 19th century readers and why was the AD 79 eruption chosen as the subject of one of the earliest full length films ever made?

*****NOTE: We are going to push back the 'adopt a volcano' Part II (the 'social' side of your volcano) presentations a week and do them in the next class meeting (**March 19**) in order to give us class time to watch the film and finish our Pompeii discussion.

Additionally, per your request and interest I am attaching a continuation of the *Gradiva* readings by Jensen and Freud:

Freud, Sigmund. 1917. *Delusion and Dream: An interpretation in the light of psychoanalysis of Gradiva, a novel, by Wilhelm Jensen, which is here translated*. New York: Moffat, Yard and Company.

Jensen is now pp 3-58 (you read to p 17 prior; as the entire novel goes to p 118 you will have roughly read half of it). Should you desire further installments we can continue to serialize them.

Freud is now pp 121-161 (you read to p 137 prior; the full text goes to p 243)

*you may notice that the font changes a bit, as I've received a 1993 reprint of the book (Sun and Moon Press, Los Angeles) from ILL and felt more responsible scanning it rather than the crumbling 1917 edition; while the page numbers and translation are consistent with the prior version, the font itself interestingly doesn't read as clearly in the scanner.

In light of our Theme 2 'Google is Good! (?)' discussion, I also encourage you to take a look at The YouTube symphony orchestra clips that are online, such as the invitation to join the orchestra by Lang Lang, who was a YouTube Symphony Orchestra ambassador (<http://www.youtube.com/watch?v=s3tsDu7XT0M>). Other links of possible interest include the 'YouTube Symphony Orchestra Highlights' (<http://www.youtube.com/watch?v=0DbFDsWjsEo&feature=channel>), 'Meet the YouTube Symphony Orchestra' (<http://www.youtube.com/watch?v=e5ergEbn4uw>) or 'The Internet Symphony' Global Mash Up (<http://www.youtube.com/watch?v=oC4FAyg64OI>). I attended the performance on April 15, 2009 at Carnegie Hall and really should have thought to include it in our discussion; it was genuinely one of the most exciting performances I've ever attended. The internet was used in a way that allowed people to come together from myriad diverse backgrounds and locations and they produced something remarkable.

On the next page, please find the lyrics for the Siouxsie and the Banshees song, 'Cities in Dust'. Also, per Sarah's suggestion I will also include the song 'When you Come' by Crowded House. As it seems that there is considerable debate online regarding whether the lyrics are intended in a sexual way or not, it seems to fit in perfectly well with our Freud discussion!

Siouxsie & the Banshees. 1985. "Cities in Dust," (4:03), song from the album *Tinderbox*. Polydor/Geffen Records, produced by Mike Hedges.

Water was running; children were running
You were running out of time
Under the mountain, a golden fountain
Were you praying at the Lares shrine?
But ohh oh your city lies in dust, my friend
ohh oh your city lies in dust, my friend

We found you hiding, we found you lying
Choking on the dirt and sand
Your former glories and all the stories
Dragged and washed with eager hands

But ohh oh your city lies in dust, my friend
ohh oh your city lies in dust, my friend
your city lies in dust

Water was running; children were running
We found you hiding, we found you lying
Water was running; children were running
We found you hiding, we found you lying
your city lies in dust
ohh oh your city lies in dust, my friend

Hot and burning in your nostrils
Pouring down your gaping mouth
Your molten bodies blanket of cinders
Caught in the throes

Your city lies in dust

Crowded House. 1988. "When you come." (4:45), song from the album *Temple of Low Men*: Capitol Records.

When you come across the sea
Me like a beacon guiding you to safety
The sooner the better now
And when you come the hills
Will breathe like a baby
Pulled up heaving from the bottom of the ocean
The sooner the better now
When you come to cover me with your kisses
Fresh like a daisy chained up in a lion's den
I'll know you by the thunderclap
Pouring like a rain of blood to my emotions
And that is why
I stumble to my knees
And why underneath the heavens
With the stars burning and exploding
I know I could never let you down

When you come like an iceberg float in
darkness
Smashing my hull sne me to the bottom of the
sea
I should know you better now
When you come your majesty to entrap me
Prince of light receding

The sooner the better now
And when you come to cover me
With your kisses hard like armour
The sooner the better now
I'll know you by the thunderclap
Pouring like a rain of blood to my emotions

And that is why
I stumble to my knees
And why underneath the heavens
With the stars burning and exploding
I know I could never let you down

She came out of the water
Into my horizon
Like a cumulo nimbus
Coming in from a distance
Burning and exploding
Burning and exploding
Like a slow volcano
When you come
Cover the ground with ashes
When you come