

The Spanish Ballad Raquel Jewess Of Toledo Lion Feuchtwanger

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This is a haunting love story of Alfonso VIII, the Christian King of Castile, and Raquel, the beautiful Jewess of Toledo, two lovers trapped by the bitterness and conflict of their times in a tragic alliance.

Raquel, the Jewess of Toledo: A Spanish Ballad ...

The Spanish Ballad (originally published as "Die Jüdin von Toledo") is a 1955 novel by German-Jewish writer Lion Feuchtwanger. The story focuses on the "Golden Age" of learning in medieval Spain, and also describes the affair of Alfonso VIII with the Jewish Raquel in Toledo.

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heed to any other thing."

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humiliation of the fact that Yehuda's beloved daughter, Raquel, became a mistress of the king of Castile/Spain. Moreover, in the end, Yehuda was condemned to physical destruction of himself and his own family. The even more severe and bitter price was paid by the entire Spanish Jewish Diaspora three hundred years later (the action of the novel takes

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Raquel, the Jewess of Toledo: A Spanish Ballad PDF

Raquel, the Jewess of Toledo: A Spanish Ballad (Paperback) Published October 10th 2013 by Makom Publications Paperback, 444 pages

Editions of The Spanish Ballad by Lion Feuchtwanger

Lion Feuchtwanger (German: [li. n f??t. va.]); 7 July 1884 – 21 December 1958) was a German-Jewish novelist and playwright. A prominent figure in the literary world of Weimar Germany, he influenced contemporaries including playwright Bertolt Brecht.. Feuchtwanger's Judaism and fierce criticism of the National Socialist German Workers Party, years before it assumed power ...

"The King became passionately enamored with a Jewess who was called by the name of Ferosa, meaning The Beautiful, and he forgot his wife. And he shut himself up with the Jewess for almost seven full years, forgetful of himself, and of his realm also, and paying no heed to any other thing." - Alfonso el Sabio, "Cronica General," c. 1270. This is a haunting love story of Alfonso VIII, the Christian King of Castile, and Raquel, the beautiful Jewess of Toledo, two lovers trapped by the bitterness and conflict of their times in a tragic alliance. Raquel was the daughter of Yehuda, a wealthy, proud aristocrat, who had come from Seville with his family to serve as Alfonso's Minister of Finance. His mission was to replenish the country's depleted treasury, but he saw in this assignment an opportunity to prevent war between the Christian North and the Moslem South and in the process to save his own people, the Jews, from being crushed between these two ruthless forces. But when the impetuous Alfonso fell in love with Raquel and demanded her as his mistress, Yehuda had to choose between his daughter's future and the fate of his people. In this epic romance of the lovers and their bitter destinies, Lion Feuchtwanger, one of the world's great historical novelists, has brilliantly recreated the drama and pageantry of the Middle Ages, rent with love and hate, cruelty and compassion, profanity and piety, bloodshed and ritual.

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Romance of Alfonso 8th, King of Castile in the 12th century and his love for a Jewish girl.

Franz Grillparzer (1791 - 1872) was an Austrian dramatic poet. "The Jewess of Toledo" may perhaps be said to mark the climax of his productive activity. Written in 1851, it was first performed in Prague in 1872, after Grillparzer's death. It is an eminently modern drama of passion in classical dignity of form. The play is properly called "The Jewess of Toledo"; for Rachel, the Jewess, is at the centre of the action, and is a marvelous creation – "a mere woman, nothing but her sex". The King of Castile, however, though relatively passive, is the most important character. He is attracted to Rachel by a charm that he has never known in his coldly virtuous English consort, and, after an error forgivable because made comprehensible, is taught the duty of personal sacrifice to morality and to the state.

SIMONE SIMON A Novel Tty LION FEUCHTWANGER Translated by G. A. Hermann New York THE VIKING PRESS 1944 Contents Part One READINESS i. The Refugees 3 ii. The Loading Yard 19 in. Villa Monrepos 30 iv. The Books, 46 v. The Commission 55 Part Two ACTION i. The Incident at the Bridge 77 n. Monsieur le Marquis 88 in. Nutmeg in the Cream Gravy 96 iv. The Aviator 103 v. The Action no vi. A Night of Expectation 126 vii. The First Consequences 133 Part Three REALIZATION i. Uncle Prosper's Face 145 n. The Bitter Waiting 152 m. The Call of Liberty 161 vi Contents iv. The Great Betrayal 172 v. The Vile Reward 186 vi. The Trapper 199 vii. The Recantation 210 viii. The Imperishable 215 ix. The Grey House 221 I have come to comfort the poor and humble *Je suis venue pour la consolation des petites gens.* JEANNE DARC PART ONE READINESS I TKe Refugees IMONE had only a few more steps then the narrow path would make a sudden turn and reveal the highway. With heart beating in her throat, she expectantly took these few steps. Yesterday she had first caught sight of the procession of refugees on the arterial highway. By today it would perhaps have reached the narrow side road. For three weeks there had been talk of the refugees. In the beginning there were only the Dutch and Belgians, but now the people from the north of France also fled southward before the advancing enemy more and more came, and for the past week the whole of Burgundy had been flooded. Yesterday, when Simone had gone to town to do her daily household shopping, she had hardly been able to pass through the crowds, and today she had even left her bicycle at home. When Simone Planchard, with her lively imagination, had first heard about refugees, she pictured them as hurrying and frightened people, always hurrying and always frightened. What she had seen in these, last few days was less complicated but more dreadful it held her fast and kept stirring her up there was no sleep for her at night. As often as she went to the city she had a fear of this pitiful display, but with every day she longed to see it with a sorrowful and turbulent eagerness. Now she reached the bend and could see a stretch of the road. It was a narrow, neglected road, almost always white and lonely, leading nowhere, leading only to the mountain village, Noiret, with its six houses. But today it was as she had feared there were people. The huge stream had spattered drops even to this point. Simone stood still and looked round. A tall, lanky fifteen year-old, she had on her modest light green striped dress which Simone she always wore for her shopping a large, closed wicker basket was pressed against her body her slender arms and naked legs protruded from the dress. Her bony, tanned face framed with dark blond hair was tense her dark, deep-set eyes under a low but broad and well-shaped forehead eagerly absorbed all that moved before her in the dust. It was the familiar sight people and vehicles dragging along hopelessly, carriages foolishly piled high with household goods, mattresses on top of automobiles to protect against machine-gunning from low-flying enemy planes, exhausted human beings and animals crawling along without a goal. There stood Simone Planchard at the bend of the road, her narrow, well-formed lips tightly pressed, gazing. She could scarcely be called beautiful, but her intelligent, thoughtful, somewhat stubborn face with

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its strong chin and its prominent Burgundian nose was good to look at. For a full minute, and for another, she stood in the dust and heat of the early afternoon, peering at the fugitives. But then she tore herself away. She had much to do. Madame had given her many errands. To be sure, the Villa Monrepos, the home of the Planchard family, was well stocked, but it seemed certain that in another or two or three days it would be impossible to make further purchases...

Lion Feuchtwanger's majestic historical novel is set in turbulent Spain of the Napoleonic era. Its hero is the artist Francisco Goya-and his fabulous affair with Gayetana, Duchess of Alba, is the bright central thread of its rich tapestry. Goya, one of the immortals of art, was involved in the fate of Spain at a turning point in his country's history; and the story of his love for the Duchess of Alba, Spain's great lady, reflects that. The Duchess, lively and brilliant, "bad and beautiful," was the subject of two of his most controversial canvases, the *Maja Nude* and the *Maja Clothed*. It was a romance in the great tradition, a public scandal even for a scandal-ridden Madrid. Yet Goya's life, his work, and the difficult intellectual struggle he engaged in throughout his life challenging his human integrity and worth is far more than being merely the province of love affairs, however glamorous. Goya transitions from fashionable court painter for Charles IV to a painter with a political conscience who used his art to protest Spain's oppressive and cruel policies. The infamous Spanish Inquisition, in particular, takes up a significant part of both Goya's life and its trying predicament, and likewise of Feuchtwanger's novel about him: the tortures, the trials and executions, as well as the bullfights, the carnivals, the splendor of the court and the Escorial, the vast royal palace.

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. Pomona Press are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Finally, Grieve focuses on the misogynistic elements of the story and asks why the fall of Spain is figured as a cautionary tale about a woman's sexuality.

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