
A passionate, thought-provoking exploration of walking as a political and cultural activity, from the author of the memoir Recollections of My Nonexistence Drawing together many histories—of anatomical evolution and city design, of treadmills and labyrinths, of walking clubs and sexual mores—Rebecca Solnit creates a fascinating portrait of the range of possibilities presented by walking. Arguing that the history of walking includes walking for pleasure as well as for political, aesthetic, and social meaning, Solnit focuses on the walkers whose everyday and extreme acts have shaped our culture, from philosophers to poets to mountaineers. She profiles some of the most significant walkers in history and fiction—from Wordsworth to Gary Snyder, from Jane Austen's Elizabeth Bennet to Andre Breton's Nadja—finding a profound relationship between walking and thinking and walking and culture. Solnit argues for the necessity of preserving the time and space in which to walk in our ever more car-dependent and accelerated world.

From Dickensian London to today's megacities—what urban walking tells us about modern life There is no such thing as a false step. Every time we walk we are going somewhere. Especially if we are going nowhere. Moving around the modern city is not a way of getting from A to B, but of understanding who and where we are. In a series of riveting intellectual rambles, Matthew Beaumont retracts episodes in the history of the walker since the mid-nineteenth century. From Dickens's insomniac night rambles to restless excursions through the faceless monuments of today's neoliberal city, the act of walking is one of self-discovery and self-escape, of disappearances and secret subversions. Pacing stride for stride alongside literary amblers and thinkers such as Edgar Allan Poe, Andre Breton, H. G. Wells, Virginia Woolf, Jean Rhys and Ray Bradbury, Beaumont explores the relationship between the metropolis and its pedestrian life. Through these writings, Beaumont asks: Can you get lost in a crowd? What are the consequences of using your smartphone in the street? What differentiates the nocturnal metropolis from the city of daylight? What connects walking, philosophy and the big toe? And can we save the city—or ourselves—by taking to the pavement?

An exhilarating, gender-bending walk through the lives of women who are enlivened by cities A flâneuse is, in Lauren Elkin's words, “a determined resourceful woman keenly attuned to the creative potential of the city, and the liberating possibilities of a good walk.” Virginia Woolf called it “street haunting,” Holly Golightly epitomized it in Breakfast at Tiffany's, and Patti Smith did it in her own inimitable style in 1960s New York. Part cultural meander, part memoir, Flâneuse traces the relationship between singular women and their cities as a way to map her own life—a journey that begins in New York and takes us to Paris, via Venice, Tokyo, and London—including the paths beaten by such flâneuses as the cross-dressing, nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the journalist Martha Gelhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film women's sometimes liberating, sometimes fraught relationship to the metropolis.

With contributions from 30 leading media scholars, this collection provides a comprehensive overview of the main methodologies of critical media studies. Chapters address various methods of textual analysis, as well as reception studies, policy, production studies, and contextual, multi-method approaches, like intertextuality and cultural geography. Film and television are at the heart of the collection, which also addresses emergent technologies and new research tools in such areas as software studies, gaming, and digital humanities. Each chapter includes an intellectual history of a particular method or approach, a discussion of why and how it was used to study a particular medium or media, relevant examples of influential work in the area, and an in-depth review of a case study drawn from the author's own research. Together, the chapters in this collection give media critics a complete toolbox of essential critical media studies methodologies.

An erotic and darkly comic novel about female friendship, set at the intersection between counterculture and the multimillion dollar art industry. Over the course of a few days in the fall of 2015, the sophisticated and awkward, wry and beautiful Mathilde upends her tidy world. She takes a short leave from her job at one of New York's leading auction houses and follows her best friend Gretchen on an impromptu trip to Paris. While there, she confronts her late mother's hidden life, attempts to rein in Gretchen's encounters with an aloof and withholding sometime-boyfriend, and faces the traumatic loss of both her parents when she was a teenager. Reeling between New York, Paris, Munich London, and Berlin, The Superrationals is an erotic and darkly comic story about female friendship, set at the intersection between counterculture and the multimillion dollar art industry.

Mathilde takes short, perceptive notes on artworks as a way to organize her own chaotic thoughts and life. Featuring a bitchy gossip chorus within a larger carousel of voices, The Superrationals coolly surveys the international art and media worlds while exploring game theory, the uncanny, and psychoanalysis. Written in the "Young Girl" tradition of Michelle Bernstein's All The King's Horses, Bernadette Corporation's Reena Spaulings and Natasha Stagg's Surveys, The Superrationals confronts the complexity of building narrative in life and on the page and the instability that lies at the heart of everything.

An arresting memoir of the final years and tragic suicide of one of twentieth-century Europe’s greatest poets, published on the centenary of his birth. “Jean Daive's memoir of his brief but intense spell as confidant and poetic confrère of Paul Celan offers us unique access to the mind and personality of one of the great poets of the dark twentieth century.”—J.M. Coetzee Paul Celan (1920–1970) is considered one of Europe's greatest post-World-War II poets, known for his astonishing experiments in poetic form, expression, and address. Under the Dome is French poet Jean Daive's haunting memoir of his friendship with Celan, a precise yet elliptical account of their daily meetings, discussions, and walks through Paris, a routine that ended suddenly when Celan committed suicide by drowning himself in the Seine. Daive's grief at the loss of his friend finds...
expression in Under the Dome, where we are given an intimate insight into Celan’s last years, at the height of his poetic powers, and as he approached the moment when he would succumb to the debilitating emotional pain of a Holocaust survivor. In Under the Dome, Jean Daive illuminates Celan’s process of thinking about poetry, grappling with questions of where it comes from and what it does: invaluable insights about poetry’s relation to history and ethics, and how poems offer pathways into a deeper grasp of our past and present. This new edition of Rosmarie Waldrop’s masterful translation includes an introduction by scholars Robert Kaufman and Philip Gerard, which provides critical, historical, and cultural context for Daive’s enigmatic, timeless text. “Under the Dome breathes with Celan while walking with Celan, walking in the dark and the light with Celan, invoking the stillness, the silence, of the breathturn while speaking for the deeply human necessity of poetry.”—Michael Palmer, author of The Laughter of the Sphinx “The fragments textured together in this more-than-magnificent rendering of Jean Daive’s prose poem by this master of the word, Rosmarie Waldrop, grab on and leave us haunted and speechless.”—Mary Ann Caws, author of Creative Gatherings: Meeting Places of Modernism and editor of the Yale Anthology of Twentieth Century French Poetry “Rosmarie Waldrop’s brilliant translation resonates with her profound knowledge of both Celan’s and Daive’s poetry and the passion for language that she shares with them. The text brings these three major poets together in a highly unusual and wholly successful collaboration.”—Cole Swensen, author of On Walking On “Rosmarie Waldrop takes up Celan’s question to Jean Daive as her own. I cannot unread her inimitable ease in these pages. This is a book that contends with time.”—Fady Joudah, author of Footnotes in the Order of Disappearance “Daive’s writing is a highly punctuated recollection, a memoir, perhaps a testimony, but also surely a way of attending to the time of the writing, the conditions and coordinates of Celan’s various enunciations, his linguistic humility. … Celan’s death, what Daive calls ‘really unforeseeable,’ remains as an ‘undercurrent’ in the conversations recollected here, gathered up again, with an insistence and clarity of true mourning and acknowledgement.”—Judith Butler, author of The Force of Nonviolence A love letter to Paris and a meditation on how it has changed in two decades, evolving from the twentieth century into the twenty-first, from analog to digital. Your telephone is precious. It may be envied. We recommend vigilance when using it in public. --Paris bus public notice In fall 2014 Lauren Elkin began keeping a diary of her bus commutes in the Notes app on her iPhone 5c, writing down the interesting things and people she saw in a Perecquian homage to Bus Lines 91 and 92, which she took from her apartment in the 5th Arrondissement to her teaching job in the 7th. Reading the notice, she decided to be vigilant when using her phone: she would carry out a public transport vigil, using it to take in the world around her and notice all the things she would miss if she continued using it the way she had been, the way everyone does—to surf the web, check social media, maintain her daily sense of self through digital interaction. Her goal became to observe the world through the screen of her phone, rather than using her phone to distract from the world. During the course of that academic year, the Charlie Hebdo attacks occurred and Elkin had an ectopic pregnancy, requiring emergency surgery. At that point, her diary of dailiness became a study of the counterpoint between the everyday and the Event, mediated through early twenty-first century technology, and observed from the height of a bus seat. No. 91/92 is a love letter to Paris, and a meditation on how it has changed in the two decades the author has lived there, evolving from the twentieth century into the twenty-first, from analog to digital. One of The Economist’s 2011 Books of the Year THE TRUE BUT UNLIKELY STORIES OF LIVES DEVOTED—ABSORDLY! MELANCHOLICALLY! BEAUTIFULLY!—TO THE RUSSIAN CLASSICS No one who read Elif Batuman's first article (in the journal n+1) will ever forget it. "Babel in California" told the true story of various human destinies intersecting at Stanford University during a conference about the enigmatic writer Isaac Babel. Over the course of several pages, Batuman managed to misplace Babel's last living relatives at the San Francisco airport, uncover Babel's secret influence on the making of King Kong, and introduce her readers to a new voice that was unpredictable, comic, humane, ironic, charming, poignant, and completely, unpretentiously full of love for literature. Batuman's subsequent pieces—for The New Yorker, Harper's Magazine, and the London Review of Books—have made her one of the most sought-after and admired writers of her generation, and its best traveling companion. In The Possessed we watch her investigate a possible murder at Tolstoy's ancestral estate. We go with her to Stanford, Switzerland, and St. Petersburg; retrace Pushkin's wanderings in the Caucasus; learn why Old Uzbek has one hundred different words for crying; and see an eighteenth-century ice palace reconstructed on the Neva. Love and the novel, the individual in history, the existential plight of the graduate student: all find their place in The Possessed. Literally and metaphorically following the footsteps of her favorite authors, Batuman searches for the answers to the big questions in the details of lived experience, combining fresh readings of the great Russians, from Pushkin to Platonov, with the sad and funny stories of the lives they continue to influence—including her own. A fun and practical guide to cultivating a more mindful and fulfilling everyday life by tapping into your inner flaneur—perfect for fans of Marie Kondo and The Little Book of Hygge. Have you ever been walking home from work and unexpectedly took a different path just to learn more about your neighborhood? Or have you been on a vacation and walked around a new city just to take it all in? Then chances are, you’re a flaneur and you didn’t even know it! Originally used to describe well-to-do French men who would stroll city streets in the nineteenth century, flaneur has evolved to generally mean someone who wanders with intention. Even if you’ve already embraced being a flaneur, did you know that flaneuring has benefits beyond satisfying your craving for wanderlust? In The Art of Flaneuring, discover the many ways flaneuring can spark creativity, support a more mindful mentality, and improve your overall well-being, including: -How flaneuring your mundane daily routine can boost your mental health -Why flaneuring isn’t just for jet-setters—you can flaneur anywhere! -How to manage your stress at the office by doing fun flaneur-inspired activities -How to use flaneuring to connect on a deeper level with your friends and partner -And so much more! With this practical and engaging guide, you can learn how to channel your inner flaneur and cultivate a more creative, fulfilling, and mindful everyday life. This passionate and monumental biography reessesses the life and legacy of one of the most significant cultural figures of the twentieth century Unevenly respected, easily hated, almost always suspected of being inferior to his reputation, Jean Cocteau has often been thought of as a jack-of-all-trades, master of none. In this landmark biography, Claude Arnaud thoroughly contests this characterization, as he
celebrates Cocteau’s “fragile genius—a combination almost unlivable in art” but in his case so fertile. Arnaud narrates the life of this legendary French novelist, poet, playwright, director, filmmaker, and designer who, as a young man, pretended to be a sort of a god, but who died as a humbled and exhausted craftsman. His moving and compassionate account examines the nature of Cocteau’s chameleonic-like genius, his romantic attachments, his controversial politics, and his intimate involvement with many of the century’s leading artistic lights, including Picasso, Proust, Hemingway, Straivinsky, and Tennessee Williams. Already published to great critical acclaim in France, Arnaud’s penetrating and deeply researched work reveals a uniquely gifted artist while offering a magnificent cultural history of the twentieth century.

A stark but uplifting story of bullying and redemption, for anyone who's ever been a weirdo A charming and uplifting story, perfect for fans of A Man Called Ove or Jonas Jonasson. 'If you’re a bit of a weirdo you will love Biddy Weir’ - Iain Sansom, bestselling author of The Norfolk Mystery Biddy Weir is a quirky girl. Abandoned by her mother as a baby, and with a father who’s not quite equipped for the challenges of modern parenting, Biddy lives in her own little world, happy to pass her time painting by the sea and watching the birds go by. That is, until she meets Alison Fleming. Because there are a few things about Biddy that aren’t normal, you see. And Alison isn’t afraid to point them out to the world. All of a sudden, Biddy’s quiet life is thrown into turmoil. If only there was someone to convince her that, actually, everyone’s a little bit weird . . . A story of abuse and survival, of falling down and of starting again, and of one woman’s battle to learn to love herself for who she is, The Lonely Life of Biddy Weir is Lesley Allen’s startlingly honest debut novel. PRAISE FOR THE LONELY LIFE OF BIDDY WEIR “A wonderful debut: poignant, powerful and moving, with ripples of dark humour.” Colin Bateman “I’m a little bit in love with Biddy Weir. In her, Lesley Allen has created a character who is the embodiment of all our adolescent insecurities” Bernie McGill, author of The Butterfly Cabinet "In Biddy Weir, Lesley Allen has created one of those characters that gets under your skin and won't leave . . . A must-read for anyone who has ever wondered about life and where we fit in" Doreen Finn, author of My Buried Life "One of my favourite reads this year . . . raw, real and authentic . . . You will be enthralled" Bibliomaniac "Truly uplifting . . . I can not believe this is Lesley Allen's debut novel!" Steph and Chris's Book Review "The tension of life, love and the occult to urban walking and political radicalism—how does it come from and what exactly does it mean?" Psychogeography is the point where psychology and geography meet in assessing the emotional and behavioral impact of urban space. The relationship between a city and its inhabitants is measured firstly through an imaginative and literary response, secondly on foot through walking the city. This creates a tradition of the writer as walker and has both a literary and a political component. This guide examines the origins of psychogeography in the Situationist Movement of the 1950s, exploring the theoretical background and its political applications as well as the work of early practitioners such as Guy Debord and Raoul Vaneigem. Elsewhere, psychogeographic ideas continue to find retrospective validation in much earlier traditions from the visionary writing of William Blake and Thomas De Quincey to the rise of the flâneur on the streets of 19th century Paris and on through the avant-garde experimentation of the Surrealists. These precursors are discussed here alongside their modern counterparts, for today these ideas hold greater currency than ever through the popularity of writers and filmmakers such as Iain Sinclair and Peter Ackroyd, Stewart Home and Patrick Keiller. This guide offers both an explanation and definition of the terms involved, an analysis of the key figures and their work, and practical information on psychogeographical groups and organizations. The Oulipo celebrated its fiftieth birthday in 2010, and as it enters its sixth decade, its members, fans and critics are all wondering: where can it go from here? In two long essays Scott Esposito and Lauren Elkin consider Oulipo's strengths, weaknesses, and impact on today's experimental literature.

A snapshot of the life on a London street one wintry evening, through the eyes of one of the most wonderfully descriptive writers of the twentieth century. Katie Roiphe, culture writer and author of The Morning After, shares a “beautifully written” (The New York Times Book Review) “astute memoir [that] reverberates with rich prose, crisp pacing, and self-compassion” (Publishers Weekly) and an essential discussion of how strong women experience their power. Told in a series of notebook entries, Roiphe weaves her often fraught personal experiences with divorce, single motherhood, and relationships with insights into the lives and loves of famous writers such as Sylvia Plath and Simone de Beauvoir. She dissectes the way she and other ordinary, powerful women have subjugated their own power time and time again, and she probes brilliantly at the tricky, uncomfortable question of why. “Although Ms. Roiphe seems to be exposing her vulnerabilities here, she is actually, once again, demonstrating her unique brand of fearlessness” (The Wall Street Journal). The Power Notebooks is Roiphe's most vital, thought-provoking, and emotionally intimate work yet. Mireille Gansel grew up in the traumatic aftermath of her family losing everything—including their native languages—to Nazi Germany. In the 1960s and 70s, she translated poets from East Berlin and Vietnam. Gansel's debut conveys the estrangement every translator experiences in moving between tongues, and muses on how translation becomes an exercise of empathy between those in exile. The New York Times Notable Book • One of the ten top translators of the year —Time and NPR NAMED A BEST BOOK ON MORE THAN TWENTY END-OF-THE-YEAR LISTS, INCLUDING The New Yorker • The Atlantic • The Economist • Newsweek/The Daily Beast • The New Republic • New York Daily News • Los Angeles Times • The Boston Globe • The Seattle Times • Minneapolis Star Tribune • GO • Salon • Slate • New York magazine • The Week • The Kansas City Star • Kirkus Reviews A haunting novel about identity, dislocation, and history, Teju Cole’s Open City is a profound work by an important new author who has much to say about our country and our world. Along the streets of Manhattan, a young Nigerian doctor named Julius wanders, reflecting on his relationships, his recent breakup with his girlfriend, his present, his past. He encounters people from different cultures and classes who will provide insight on his journey—which takes him to Brussels, to the Nigeria of his youth, and into the most unrecognizable facets of his own soul. “[A] prismatic debut . . . beautiful, subtle, [and] original.”—The New Yorker “A psychological hand grenade.”—The Atlantic "Magnificent . . . a remarkably resonant feat of prose.”—The Seattle Times “A precise and poetic meditation on love, race, identity, friendship, memory, [and] dislocation.”—The Economist Feminist City is an ongoing experiment in living differently, living better, and living more justly in an urban world. We live in the city of men. Our public spaces are not designed for female bodies. There is little consideration for women as mothers, workers or carers. The urban streets often are a place of threats rather than community. Gentrification has made the everyday lives of women even more difficult. What would a metropolis for working women look like? A city of friendships beyond Sex and the City. A transit system that accommodates mothers with strollers on the school run. A public space with enough toilets. A place of threats rather than community. Gentrification has made the everyday lives of women even more difficult. What would a metropolis for working women look like? A city of friendships beyond Sex and the City. A transit system that accommodates mothers with strollers on the school run. A public space with enough toilets. A place of threats rather than community. Gentrification has made the everyday lives of women even more difficult. What would a metropolis for working women look like? A city of friendships beyond Sex and the City. A transit system that accommodates mothers with strollers on the school run. A public space with enough toilets. A place of threats rather than community. Gentrification has made the everyday lives of women even more difficult. What would a metropolis for working women look like? 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To see clearly is poetry, prophecy, religion, all in one “Brilliant” - Philip Hoare, New Statesman John Ruskin - born 200 years ago, in February 1819 - was the greatest critic of his age: a critic not only of art and architecture but of society and life. But his writings - on beauty and truth, on work and leisure, on commerce and capitalism, on life and how to live it - can teach us more than ever about how to see the world around us clearly and how to live it. Dr Suzanne Fagence Cooper delves into Ruskin's writings and uncovers the dizzying beauty and clarity of his vision. Whether he was examining the exquisite carvings of a medieval cathedral or the mass-produced wares of Victorian industry, chronicling the beauties of Venice and Florence or his own descent into old age and infirmity, Ruskin saw vividly the glories
and the contradictions of life, and taught us how to see them as well.


"Shortlisted for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay" Selected as a Book of the Year 2016 by the Financial Times, Guardian, New Statesman, Observer, The Millions and Emerald Street 'Flâneuse [flan[\-euhze], noun, from the French. Feminine form of flâneur [flan[\-euhr], an idler, a dawdling observer, usually found in cities. That is an imaginary definition.' If the word flâneur conjures up visions of Baudelaire, boulevards and bohemia – then what exactly is a flâneuse? In this gloriously provocative and celebratory book, Lauren Elkin defines her as 'a determined resourceful woman keenly attuned to the creative potential of the city, and the liberating possibilities of a good walk'. Part cultural meander, part memoir, Flâneuse traces the relationship between the city and creativity through a journey that begins in New York and moves us to Paris, via Venice, Tokyo and London, exploring along the way the paths taken by the flâneuses who have lived and walked in those cities. From nineteenth-century novelist George Sand to artist Sophie Calle, from war correspondent Melissa Gellhorn to film-maker Agnes Varda, Flâneuse considers what is at stake when a certain kind of light-footed woman encounters the city and changes her life, one step at a time.

This collection of essays reveals gender and urban modernity in nineteenth-century Paris in the wake of changes to the fabric of the city and social life. In rethinking the figure of the flâneur, the contributors apply the most current thinking in literature and urban studies to an examination of visual culture of the period, including painting, caricature, illustrated magazines, and posters. Using a variety of approaches, the collection re-examines the long-held belief that life in Paris was divided according to strict gender norms, with men free to roam in public space while women were restricted to the privacy of the domestic sphere.

'Flaneuse: A wonderful book - an invigorating revelation ... An essential collection of prose poems from across the globe, by old masters and new, reveals the form's astonishing range' Kate Kellaway, Observer The prose poem has proven one of the most innovative and versatile poetic forms of recent years. In the century-and-a-half since Charles Baudelaire, Emma Lazarus, Oscar Wilde and Ivan Turgenev spread the notion of a new kind of poetry, this 'genre with an oxymoron for a name' has attracted and beguiled many of our most beloved writers. Yet it has long remained a hidden territory - and even now, this peculiarly rich and expansive form can strike many contemporary readers as something of a mystery. Here, Jeremy Noel-Tod reconstructs the history of the prose poem for us by selecting the essential pieces of writing - by turns luminous, brooding, lamentatory and comic - which have defined and developed it at each stage, covering a greater chronological sweep and international range than any previous anthology of its kind. In The Penguin Book of the Prose Poem, Margaret Atwood rubs shoulders with Claudia Rankine; Lu Xun and Rabindranath Tagore take seats in the family tree above Seamus Heaney and Simon Armitage; and Czeslaw Milosz sits just pages from Eileen Myles.

Can there be a flâneuse, and what form might she take? This is the central question of Streetwalking the Metropolis, an important contribution to ongoing debates on the city and modernity in which Deborah Parsons re-draws the gendered map of urban modernism. Assessing the cultural and literary history of the concept of the flaneur, the urban observer/writer traditionally gendered as masculine, the author advances critical space for the discussion of a female 'flâneuse', focused around a range of women writers from the 1880's to World War Two. Cutting across period boundaries, this wide-ranging study offers stimulating accounts of works by writers including Amy Levy, Dorothy Richardson, Virginia Woolf, Rosamund Lehmann, Jean Rhys, Janet Flanner, Djuna Barnes, Anais Nin, Elizabeth Bowen and Doris Lessing, highlighting women's changing relationship with the social and psychic spaces of the city, and drawing attention to the ways in which the perceptions and experiences of the street are translated into the dynamics of literary texts.

A wise, passionate account of the pleasures of traveling solo In our hectic, hyperconnected lives, many people are uncomfortable with the prospect of solitude. Yet a little time to ourselves can be an opportunity to slow down, savor, and try new things, especially when traveling. Through on-the-ground reporting, insights from social science, and recounting the experiences of artists, writers, and innovators who cherished solitude, Stephanie Rosenbloom considers how traveling alone deepens appreciation for everyday beauty, bringing into sharp relief the sights, sounds, and smells that one isn't necessarily attuned to in the presence of company. Walking through four cities--Paris, Florence, Istanbul, and New York--and four seasons, Alone Time gives us permission to pause, to relish the sensual details of the world rather than hurrying through museums and uploading photos to Instagram. In chapters about dining out, visiting museums, and pursuing knowledge, we begin to see how the moments we have to ourselves--on the road or at home--can be used to enrich our lives. Rosenbloom's engaging and elegant prose makes Alone Time as warmly intimate an account as the details of a trip shared by a beloved friend--and will have its many readers eager to set off on their own solo adventures.

Flâneuse Women Walk the City in Paris, New York, Tokyo, Venice, and London. Farrar, Straus and Giroux

"In this absolutely powerful and innovative book, Priscilla Parkhurst Ferguson illuminates the complex links between the Revolution of 1789, the different revolutions that took place in 19th-century Paris, and two aesthetic forms characteristic of the cultural discourses of modernity: panoramic journalism and the realist and historical novels authored by Balzac, Flaubert, Hugo, Zola, and Valles. A work of cultural history with stimulating implications, Paris as Revolution is well-structured, carefully argued and problematized, and compelling in its scholarship."--Catherine Nesici, author of La Femme mode d'emploi "A fascinating and richly suggestive essay on the cultural geography of nineteenth-century Paris. It is imaginatively conceived, broad in its reach, boldly interdisciplinary. Ferguson's success in combining literary criticism, historical interpretation and sociological analysis to reconstruct the shifting meanings given to the experiences of urbanization and revolution is most impressive."--Jonathan Beecher, author of Charles Fourier: The Visionary and His World
One of the Best Books of the Year: Parade, Glamour, Real Simple, Refinery29, Yahoo! Lifestyle. "A startlingly modern love story and a mesmerizing portrait of a woman's self-transformation from muse to artist." --Celeste Ng, author of Little Fires Everywhere "I'd rather take a photograph than be one," Lee Miller declares after she arrives in Paris in 1929, where she soon catches the eye of the famous Surrealist Man Ray. Though he wants to use her only as a model, Lee convinces him to take her on as his assistant and teach her everything he knows. As they work together in the darkroom, their personal and professional lives become intimately entwined, changing the course of Lee's life forever. Lee's journey of self-discovery takes her from the cabarets of bohemian Paris to the battlefields of war-torn Europe during WWII, from inventing radical new photography techniques to documenting the liberation of the concentration camps as one of the first female war correspondents. Through it all, Lee must grapple with the question of whether it's possible to stay true to herself while also fulfilling her artistic ambition--and what she will have to sacrifice to do so.

"[Sava?] writes with both sensuality and coolness, as if determined to find a rational explanation for the irrationality of existence..." -- The New York Times "I fell in love with this book." -- Katie Kitamura, author of A Separation A mesmerizing novel set in Paris and a changing Istanbul, about a young Turkish woman grappling with her past and her complicated relationship with a famous British writer. After her mother's death, Nunu moves from Istanbul to a small apartment in Paris. One day outside of a bookstore, she meets M., an older British writer whose novels about Istanbul Nunu has always admired. They find themselves walking the streets of Paris and talking late into the night. What follows is an unusual friendship of eccentric correspondence and long walks around the city. M. is working on a new novel set in Turkey and Nunu tells him about her family, hoping to impress and inspire him. She recounts the idyllic landscapes of her past, mythical family meals, and her elaborate childhood games. As she does so, she also begins to confront her mother's silence and anger, her father's death, and the growing unrest in Istanbul. Their intimacy deepens, so does Nunu's fear of revealing too much to M. and of giving too much of herself and her Istanbul away. Most of all, she fears that she will have to face her own guilt about her mother and the narratives she's told to protect herself from her memories. A wise and unguarded glimpse into a young woman's coming into her own, Walking on the Ceiling is about memory, the pleasure of invention, and those places, real and imagined, we can't escape.

Winner of the 2020 Medici Prize for Foreign Novel From the award-winning author of the Man Booker Prize finalist Like a Fading Shadow, Antonio Muñoz Molina presents a flâneur-novel tracing the path of a nameless wanderer as he walks the length of Manhattan, and his mind. De Quincey, Baudelaire, Poe, Joyce, Benjamin, Melville, Lorca, Whitman . . . walkers and city dwellers all, collagists and chroniclers, picking the detritus of their eras off the filthy streets and assembling it into something new, shocking, and beautiful. In To Walk Alone in the Crowd, Antonio Muñoz Molina emulates these classic inspirations, following their peregrinations and telling their stories in a book that is part memoir, part novel, part chronicle of urban wandering. A skilled collagist himself, Muñoz Molina here assembles overheard conversations, subway ads, commercials blazing away on public screens, snatches from books hurriedly packed into bags or shoved under one's arm, mundane anxieties, and the occasional true flash of insight—struggling to announce itself amid this barrage of data—into a poem of contemporary life: an invitation to let oneself be carried along by the sheer energy of the digital metropolis. A denunciation of the harsh noise of capitalism, of the conversion of everything into either merchandise or garbage (or both), To Walk Alone in the Crowd is also a celebration of the beauty and variety of our world, of the ecological and aesthetic gaze that can, even now, recycle waste into art, and provide an opportunity for rebirth.

One of the age-old questions of philosophy is what does it mean to live a good life? Such concerns are important to us all, yet the voices and thoughts of women have often been missing from the conversation. In this extraordinary book, award-winning writer, Julienne van Loon addresses the work of leading international thinkers, interrogating and enlivening their ideas on everyday issues. She discusses friendship with pre-eminent philosopher Rosi Braidotti, wonder with cultural historian Maria Warner, play with celebrated novelist Siris Hustvedt, love with cultural critic Laura Kipnis, work with socialist feminist Nancy Holmstrom, and fear in relation to the work of Helen Caldicott, Rosie Batty and Julia Kristeva. Her journey is intellectual and deeply personal, political and intimate at once. It introduces readers to some extraordinary women whose own deeply thoughtful work has much to offer all of us. They may transform our own views of what it means to live a good life.

An erudite and highly enjoyable exploration of the most intriguing of personal spaces, from Greek and Roman antiquity through today The winner of France’s prestigious Prix Femina Essai (2009), this imaginative and captivating book explores the many dimensions of the room in which we spend so much of our lives—the bedroom. Eminent cultural historian Michelle Perrot traces the evolution of the bedroom from the time of the ancient Greeks and Romans to today, examining its myriad forms and functions, from royal king’s chamber to child’s sleeping quarters to lovers’ trysting place to monk’s cell. The history of women, so eager for a room of their own, and that of prisons, where the principal cause of suffering is the lack of privacy, is interwoven with a reflection on secrecy, walls, the night and its mysteries. Drawing from a wide range of sources, including architectural and design treatises, private journals, novels, memoirs, and correspondences, Perrot’s engaging book follows the many roads that lead to the bedroom—birth, sex, illness, death—in its endeavor to expose the most intimate, nocturnal side of human history.

An incandescent group portrait of the midcentury artists and thinkers whose lives, loves, collaborations, and passions were forged against the wartime destruction and postwar rebirth of Paris In this fascinating tour of a celebrated city during one of its most trying, significant, and ultimately triumphant eras, Agnes Poirier unspools the stories of the poets, writers, painters, and philosophers whose lives collided to extraordinary effect between 1940 and 1950. She gives us the human drama behind some of the most celebrated works of the 20th century, from Richard Wright’s Native Son, Simone de Beauvoir's The Second Sex, and James Baldwin's Giovanni's Room to Samuel Beckett's Waiting for
Godot and Saul Bellow's Augie March, along with the origin stories of now legendary movements, from Existentialism to the Theatre of the Absurd, New Journalism, bebop, and French feminism. We follow Arthur Koestler and Norman Mailer as young men, peek inside Picasso's studio, and trail the twists of Camus's Sartre's, and Beauvoir's epic love stories. We witness the births and deaths of newspapers and literary journals and peer through keyholes to see the first kisses and last nights of many ill-advised bedfellows. At every turn, Poirier deftly hones in on the most compelling and colorful history, without undermining the crucial significance of the era. She brings to life the flawed, visionary Parisians who fell in love and out of it, who infuriated and inspired one another, all while reconfiguring the world's political, intellectual, and creative landscapes. With its balance of clear-eyed historical narrative and irresistible anecdotal charm, Left Bank transports readers to a Paris teeming with passion, drama, and life.

The New York Times Book Review Editor's Choice The flâneur is the quintessentially masculine figure of privilege and leisure who strides the capitals of the world with abandon. But it is the flâneuse who captures the imagination of the cultural critic Lauren Elkin. In her wonderfully gender-bending new book, the flâneuse is a “determined, resourceful individual keenly attuned to the creative potential of the city and the liberating possibilities of a good walk.” Virginia Woolf called it “street haunting”; Holly Golightly epitomized it in Breakfast at Tiffany’s; and Patti Smith did it in her own inimitable style in 1970s New York. Part cultural meander, part memoir, Flâneuse takes us on a distinctly cosmopolitan jaunt that begins in New York, where Elkin grew up, and transports us to Paris via Venice, Tokyo, and London, all cities in which she's lived. We are shown the paths beaten by such flâneuses as the cross-dressing nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the wartime correspondent Martha Gellhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film the sometimes exhilarating, sometimes fraught relationship that women have with the metropolis. Called "deliciously spiky and seditious" by The Guardian, Flâneuse will inspire you to light out for the great cities yourself.

Walking through the streets of London Lizzy meditates on her growth and development as she navigates the city. She also considers the pressures that women face in the modern world, from general societal expectations to the struggle just to walk down the street without being harrassed and made fearful.

A New York Times Bestseller "Sciolino’s sharply observed account serves as a testament to…Paris—the city of light, of literature, of life itself." —The New Yorker Elaine Sciolino, the former Paris Bureau Chief of the New York Times, invites us on a tour of her favorite Parisian street, offering an homage to street life and the pleasures of Parisian living. "I can never be sad on the rue des Martyrs," Sciolino explains, as she celebrates the neighborhood’s rich history and vibrant lives. While many cities suffer from the leveling effects of globalization, the rue des Martyrs maintains its distinct allure. On this street, the patron saint of France was beheaded and the Jesuits took their first vows. It was here that Edgar Degas and Pierre-Auguste Renoir painted circus acrobats. Emile Zola situated a lesbian dinner club in his novel Nana, and François Truffaut filmed scenes from The 400 Blows. Sciolino reveals the charms and idiosyncrasies of this street and its longtime residents—the Tunisian greengrocer, the husband-and-wife cheesemongers, the showman who’s been running a transvestite cabaret for more than half a century, the owner of a 100-year-old bookstore, the woman who repairs eighteenth-century mercury barometers—bringing Paris alive in all of its unique majesty. The Only Street in Paris will make readers hungry for Paris, for cheese and wine, and for the kind of street life that is all too quickly disappearing.

"An inspiring book for flaneurs and Paris lovers. It transforms your walk around Paris into an exciting and memorable experience." A man walks the streets of Paris, alone and without a destination. He travels long avenues of great buildings, loses himself in the crowds at the Grands Magasins. Wrapped up in a black overcoat, he wanders the city restlessly. But what is he looking for? Where is he going? This book teaches you how lose yourself in the city: it contains stories of promenades and urban adventures, stories of dandies and flaneurs... It contains information regarding characters, authors and artists who have wandered the streets of Paris. By reading these pages you will discover the secrets of flnerie, the noble art of wandering without a destination. About the Author. Federico Castiglia holds a PhD in Comparative Literature (University of Turin) and is Associate Professor of Italian Studies. Having worked for several years in France, he currently teaches at Beijing International Studies University. His writing combines nonfiction and fiction and centers on the relationship between the individual and urban spaces, thus exploring the possibilities of today's city. Website: federicocastiglia.com TABLE OF CONTENTS: Itineraries of flnerie (map) Instructions for reading this book Prologue: Into the street How to be a true flneur A day in the life of a flneur Once there was the flneur Getting lost Where to wander in Paris Drifting along the boulevards The ruins of Paris A absorbing game The city of tomorrow Shopping as one of the fine arts Paris spleen Epilogue - At the gate Memorandum for flneurs Bibliography

***LONG-LISTED FOR THE NATIONAL BOOK AWARD*** From the author of Silence Once Begun, a beguiling new novel about a man starting over at the most basic level, and the strange woman who insinuates herself into his life and memory. A man and a woman have moved into a small house in a small village. The woman is an “examiner,” the man, her “claimant.” The examiner is both doctor and guide, charged with teaching the claimant a series of simple functions: this is a chair, this is a fork, this is how you meet people. She makes notes in her journal about his progress: he is showing improvement yet his dreams are troubling. One day the examiner brings the claimant to a party, where he meets Hilda, a charismatic but volatile woman whose surprising assertions throw everything the claimant has learned into question. What is this village? Why is he here? And who is Hilda? A fascinating novel of love, illness, despair, and betrayal, A Cure for Suicide is the most captivating novel yet from one of our most audacious and original young writers.
Now including a foreward by Bill Buford and photographs of Gellhorn with Hemingway, Dorothy Parker, Madame Chiang Kai-shek, Gary Cooper, and others, this new edition rediscovers the voice of an extraordinary woman and brings back into print an irresistibly entertaining classic. "Martha Gellhorn was so fearless in a male way, and yet utterly capable of making men melt," writes New Yorker literary editor Bill Buford. As a journalist, Gellhorn covered every military conflict from the Spanish Civil War to Vietnam and Nicaragua. She also bewitched Eleanor Roosevelt's secret love and enraptured Ernest Hemingway with her courage as they dodged shell fire together. Hemingway is, of course, the unnamed "other" in the title of this tart memoir, first published in 1979, in which Gellhorn describes her globe-spanning adventures, both accompanied and alone. With razor-sharp humor and exceptional insight into place and character, she tells of a tense week spent among dissidents in Moscow; long days whileed away in a disused water tank with hippies clustered at Eilat on the Red Sea; and her journeys by sampan and horse to the interior of China during the Sino-Japanese War.

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