

Baudelaire A Self Portrait Selected Letters

Even though there were relatively few people of color in postrevolutionary France, images of and discussions about black women in particular appeared repeatedly in a variety of French cultural sectors and social milieus. In *Vénus Noire*, Robin Mitchell shows how these literary and visual depictions of black women helped to shape the country's postrevolutionary national identity, particularly in response to the trauma of the French defeat in the Haitian Revolution. *Vénus Noire* explores the ramifications of this defeat in examining visual and literary representations of three black women who achieved fame in the years that followed. Sarah Baartmann, popularly known as the Hottentot Venus, represented distorted memories of Haiti in the French imagination, and Mitchell shows how her display, treatment, and representation embodied residual anger harbored by the French. Ourika, a young Senegalese girl brought to live in France by the Maréchal Prince de Beauvau, inspired plays, poems, and clothing and jewelry fads, and Mitchell examines how the French appropriated black female identity through these representations while at the same time perpetuating stereotypes of the hypersexual black woman. Finally, Mitchell shows how demonization of Jeanne Duval, longtime lover of the poet Charles Baudelaire, expressed France's need to rid itself of black bodies even as images and discourses about these bodies proliferated. The stories of these women, carefully contextualized by Mitchell and put into dialogue with one another, reveal a blind spot about race in French national identity that persists in the postcolonial present.

This volume is the first full-length account of the British prose poem, its history, and status as a genre. This book not only aims to place British prose poetry within the larger literary framework, but also contributes to the discussion of what constitutes the genre, while posing the question: is there a discernible British style? Extending from the Romantic period to the twentieth century, *Such Rare Citings* offers analyses of prose poems by writers from Coleridge to Samuel Beckett.

Paris has been the international capital of fashion for more than 300 years. Even before the rise of the haute couture, Parisians were notorious for their obsession with fashion, and foreigners eagerly followed their lead. From Charles Frederick Worth to Gabrielle "Coco" Chanel, Christian Dior, and Yves Saint Laurent, fashion history is dominated by the names of Parisian couturiers. But Valerie Steele's *Paris Fashion* is much more than just a history of great designers. This fascinating book demonstrates that the success of Paris ultimately rests on the strength of its fashion culture – created by a host of fashion performers and spectators, including actresses, dandies, milliners, artists, and writers. First published in 1988 to great international acclaim, this pioneering book has now been completely revised and brought up to date, encompassing the rise of fashion's multiple world cities in the 21st century. Lavishly illustrated, deeply learned, and elegantly written, Valerie Steele's masterwork explores with brilliance and flair why Paris remains the capital of fashion.

Books recommended for undergraduate and college libraries listed by Library of Congress Classification Numbers.

Reconstructing Empress Eugénie's position as a private collector and a public patron of a broad range of media, this study is the first to examine Eugénie (1826-1920), whose patronage of the arts has been overlooked even by her many biographers. The empress's patronage and collecting is considered within the context of her political roles in the development of France's institutions and international relations. *Empress Eugénie and the Arts: Politics and Visual Culture in the Nineteenth Century* also examines representations of the empress, and the artistic transformation of a Hispanic woman into a leading figure in French politics. Based on extensive research at architectural sites and in archives, museums, and libraries throughout Europe, and in Britain and the United States, this book offers in-depth analysis of many works that have never before received scholarly attention - including reconstruction and analysis of Eugénie's apartment at the Tuileries. From her self-definition as empress through her collections, to her later days in exile in England, art was integral to Eugénie's social and political position.

This is the first survey and appraisal of the literary criticism written by Jean-Paul Sartre during the last thirty years. Benjamin Suhl relates Sartre's evolution as a systematic philosopher. For those not acquainted with all Sartre's critical writing during this period, the author includes descriptive presentation of the material, including recent article as yet unavailable in English.

Baudelaire's Self-Portrait: Selected Letters Baudelaire's *A Self-Portrait: Selected Letters*, Ed. by Hyslop Baudelaire: *A Self-Portrait* Baudelaire: *a Self-portrait* Selected Letters Translated and Edited with a Running Commentary, by Lois Boe Hyslop and Francis E. Hyslop Baudelaire, *a Self-portrait, Selected Letters*. Translated and Edited with a Running Commentary, by Lois Boe Hyslop and Francis E. Hyslop, Jr The Arcades Project Harvard University Press

Lists biographical and bibliographical information about influential writers of poetry, drama, fiction, and nonfiction from ancient times through the twentieth century.

Presents brief biographical sketches which provide vital statistics as well as information on the importance of the person listed.

Critiquing the arcades of nineteenth-century Paris--glass-roofed rows of shops that served as early malls--the author, who wrote the work in the 1920s and 1930s, covers thirty-six still-trenchant topics, including fashion, boredom, photography, advertising, and prostitution, among others.

This new hardcover annual offers a unique scholarly format, an interdisciplinary dialogue that, it is hoped, will foster the development of a sound, useful methodology for applying psychoanalytic insight to art and artists. The series provides a medium for those who study art, those who interpret it, and occasionally those who create it, formally to explore the meaning of an artistic work as the direct reflection of the inner world of its creator. Within each volume, individual topics are addressed by either an art historian or a psychoanalyst, with a response frequently tendered by an expert from the other field. Reviews of important books of cross-disciplinary interest are treated in a similar manner, and include rebuttals by the authors themselves. It is precisely this exchange of ideas among scholars with different perspectives on the meaning of a work of art that sets PPA apart from the standard art history publication. Its depth of scholarship, coupled with its innovative format, make it a fascinating addition to the burgeoning field of psychoanalytic studies of art history.

Notes from the Sick Room is an investigation into the connections between physical illness and creativity. Although there are a number of books investigating mental illness and creativity, there are very few that concentrate on physical illness - cancer, HIV, tuberculosis and disabilities caused by accidents. Incapacity provides time for contemplation and creativity yet pain and discomfort detract from inspiration. Serious illness confronts the individual with the reality of death, the complacency of being is jolted by the shock of non-being. Does one record these incidences or ignore "art" in order to survive?

Selections from the canon of Walter Benjamin focus on history, technology, and the nature of modernism, in essays on Charles Baudelaire, the crisis of meaning in the modern world, the value of the written word, and other topics. (Philosophy)

Walk along with New York's most celebrated writers on a tour of the city that inspired them in this "evolving portrait of New York through the centuries" (The New York Observer). ONE OF THE NEW YORK OBSERVER'S TOP 10 BOOKS FOR FALL It's no wonder that New York has always been a magnet city for writers. Manhattan is one of the most walkable cities in the world. But while many novelists, poets, and essayists have enjoyed long walks in New York, their experiences varied widely. Walking New York is a study of celebrated writers who walked the streets of New York and wrote about the city in fiction, nonfiction, and poetry. Though the writers were often irritated, disturbed, and occasionally shocked by what they saw on their walks, they were still fascinated by the city Cynthia Ozick called "faithfully inconstant, magnetic, man-made, unnatural—the synthetic sublime." Returning to New York after an absence of two decades, Henry James loathed many things about "bristling" New York, while native New Yorker Walt Whitman both celebrated and criticized "Mannahatta" in his writings. This idiosyncratic guidebook combines literary scholarship with urban studies to reveal how this crowded, dirty, noisy, and sometimes ugly city gave these "restless analysts" plenty of fodder for their craft. In Walking New York, you'll see the city through the eyes of Walt Whitman, Herman Melville, William Dean Howells, Jacob Riis, Henry James, Stephen Crane, Theodore Dreiser, James Weldon Johnson, Alfred Kazin, Elizabeth Hardwick, Colson Whitehead, and Teju Cole.

Baudelaire, Mallarm and Valry, three central poets of the modern French tradition, form a noble poetic lineage: Mallarm proceeded from Baudelaire, Valry from Mallarm; yet each went his separate way and attained a high degree of originality. All three reflected deeply on the principles of poetic creation; all three sought to apply these principles in the practice of writing. The central theme of the eighteen papers collected here is the constant confrontation of theory and practice. The majority are close studies of individual poems, based on rigorous textual analysis, but placing each poem, implicitly or explicitly, in the total context of each poet's work as a whole. The impact of these poets on the development of modern poetry has been felt far beyond the frontiers of France; their writings are at the centre of more recent reflection on literature in general, and poetry in particular, as the application of certain properties of language. Above all, their poems remain a constant source of delight; to share that delight with the reader is the main object of this book.

Exploring the poet's fascination with the affective power of caricature, Baudelaire's "Argot Plastique" charts the movement in Baudelaire's poetry toward a language of visual distortion. McLees demonstrates that caricature, graphically and culturally a vehicle of sharp wit and social commentary, became in Baudelaire's works a poetic expression of the human condition itself. Using its capacity for deflating commentary to subvert the poetic conventions of his age, transferring its range of subjects into a poetry that celebrated the underclass, Baudelaire ultimately focused the lens of poetic caricature on the relation of subject, artist, and viewer. Richly illustrated with lithographs, etchings, and drawings by Goya, Daumier, Grandville, Gavarni, and other caricaturists, Baudelaire's "Argot Plastique" reveals the importance of caricature as a model for Baudelaire's poetry.

[Copyright: 25908dcb2396faf08ad7414ceccd1e5c](https://www.amazon.com/dp/B000APR000)