

Joie Damour An Erotic Memoir Of Paris In The 1920s

The world-famous French singer Édith Piaf (1915-63) was never just a singer. This book suggests new ways of understanding her, her myth and her meanings over time at home and abroad, by proposing the notion of an 'imagined' Piaf.

Until now it has been impossible to read the full story of the relationship between Albert Camus and Jean-Paul Sartre. Their dramatic rupture at the height of the Cold War, like that conflict itself, demanded those caught in its wake to take sides rather than to appreciate its tragic complexity. Now, using newly available sources, Ronald Aronson offers the first book-length account of the twentieth century's most famous friendship and its end. Albert Camus and Jean-Paul Sartre first met in 1943, during the German occupation of France. The two became fast friends. Intellectual as well as political allies, they grew famous overnight after Paris was liberated. As playwrights, novelists, philosophers, journalists, and editors, the two seemed to be everywhere and in command of every medium in post-war France. East-West tensions would put a strain on their friendship, however, as they evolved in opposing directions and began to disagree over philosophy, the responsibilities of intellectuals, and what sorts of political changes were necessary or possible. As Camus, then Sartre adopted the mantle of public spokesperson for his side, a historic showdown seemed inevitable. Sartre embraced violence as a path to change and Camus sharply opposed it, leading to a bitter and very public falling out in 1952. They never spoke again, although they continued to disagree, in code, until Camus's death in 1960. In a remarkably nuanced and balanced account, Aronson chronicles this riveting story while demonstrating how Camus and Sartre developed first in connection with and then against each other, each keeping the other in his sights long after their break. Combining biography and intellectual history, philosophical and political passion, Camus and Sartre will fascinate anyone interested in these great writers or the world-historical issues that tore them apart.

A social history of love relationships and passionate friendships between women also chronicles changing male attitudes toward lesbianism.

A Bilingual New York Review Books Original Vivant Denon's *No Tomorrow* is one of the masterpieces of eighteenth-century French libertine literature, a book to set beside Choderlos de Laclos' *Les Liaisons dangereuses*, except that where Laclos' icy novel tells of hellish depravity, Denon's ravishing novella is a paradisaical diversion. This tale of seduction is itself a seduction, with a plot that could be said to slowly unveil itself before arriving at last at an unexpected consummation. Summoned by Madame de T—— to her country house, the young hero of Denon's novella is taken on a tour of the grounds, only the beginning of a night that not only will be full of unanticipated delights but will give rise to unforeseen, perhaps unanswerable, questions. Lydia Davis's definitive translation of Denon's slim masterpiece is accompanied by the French text. Peter Brooks's illuminating introduction explores the mysteries of *No Tomorrow*'s original publication and the subtleties of Denon's ethics of pleasure.

While translation history, literary translation, and periodical publications have been extensively analyzed within the fields of Translation Studies, Comparative Literature, and Communication Sciences, the relationship between these three topics remains underexplored. *Literary Translation in Periodicals* argues that there is a pressing need for an analytical focus on translation in periodicals, a collaborative network of researchers, and a transnational and interdisciplinary approach. The book pursues two goals: (1) to highlight the innovative theoretical and methodological issues intrinsic to analyzing literary translation in periodical publications on a small and large scale, and (2) to contribute to a developing field by providing several case studies on translation in periodicals over a wide range of areas and periods (Europe, Latin America, and Asia in the 19th and 20th centuries) that go beyond the more traditional focus on national and European periodicals and translations. Combining qualitative and quantitative methods of analysis, as well as hermeneutical and sociological approaches, this book reviews conceptual and methodological tools and proposes innovative techniques, such as social network analysis, big data, and large-scale analysis, for tracing the history and evolution of literary translation in periodical publications.

Paul Cézanne, Claude Monet, and Auguste Rodin. The names of these brilliant nineteenth-century artists are known throughout the world. But what is remembered of their wives? What were these unknown women like? What roles did they play in the lives and the art of their famous husbands? In this remarkable book of discovery, art historian Ruth Butler coaxes three shadowy women out of obscurity and introduces them for the first time as individuals. Through unprecedented research, Butler has been able to create portraits of Hortense Fiquet, Camille Doncieux, and Rose Beuret—the models, and later the wives, respectively, of Cézanne, Monet, and Rodin, three of the most famous French artists of their generation. The book tells the stories of three ordinary women who faced issues of a dramatically changing society as well as the challenges of life with a striving genius. Butler illuminates the ways in which these model-wives figured in their husbands' achievements and provides new analyses of familiar works of art. Filled with captivating detail, the book recovers the lives of Hortense, Camille, and Rose, and recognizes with new insight how their unique relationships enriched the quality of their husbands' artistic endeavors."

At the turn of the century, a spate of sensational trials kept French and English readers spellbound and ignited bitter tugs of war over marriage and divorce laws, women's rights, temperance, gay prostitution, and lesbian literature. The chapters in *Disorder in the Court* each focus on a specific high-profile trial, and the public debates surrounding it, in order to address the role of the state in regulating sexual morality. The authors draw on police archives, records of coroners' inquests, magistrates' courts, and news coverage to bring to life social conflicts sparked by differing ideologies of class, gender, and sexuality. Also explored is the role of the police and 'scientific' methods of criminology in an era when working class marital conflicts were resolved by an axe blow, unwanted middle class spouses were dispatched with an arsenic diet, and government agents scanned sensational novels or loitered in Paris urinals in search of vice.

In November 1939 Madeleine Blaess, a French-born, British-raised student, set off for Paris to study for a doctorate in Medieval French literature at the Sorbonne. She was forced to remain in France for the duration of the German Occupation and in October 1940 began to write a diary.

By examining nearly sixty works, Fabienne Moore traces the prehistory of the French prose poem, demonstrating that the disquiet of some eighteenth-century writers with the Enlightenment gave rise to the genre nearly a century before it is habitually supposed to have existed. In the throes of momentous scientific, philosophical, and socioeconomic changes, Enlightenment authors turned to the past to revive sources such as Homer, the pastoral, Ossian, the Bible, and primitive eloquence, favoring music to construct alternatives to the world of reason. The result, Moore argues, were prose poems, including Flon's *Les Aventures de Tmaque*, Montesquieu's *Le Temple de Gnide*, Rousseau's *Le Lte d'Ephraïm*, Chateaubriand's *Atala*, as well as many lesser-known texts, most of which remain out of print. Moore's treatment of Bible criticism and eighteenth-century religious reform movements reveal the often-neglected spiritual side of Enlightenment culture, and tracks its contribution to the period's reflection about language and poetic invention. Moore includes in appendices four unusual texts adjudicating the merits of prose poems, making evidence of their controversial nature now accessible to readers.

Under the assumed name Rachilde, Marguerite Eymery (1860?1953) wrote over sixty works of fiction, drama, poetry, memoir, and criticism, including *Monsieur Vénus*, one of the most famous examples of decadent fiction. She was closely associated with the literary journal *Mercure de France*, inspired parts of Oscar Wilde's *The Picture of Dorian Gray*, and mingled with all the literary lights of the day. Yet for all that, very little has been written about her. Melanie C. Hawthorne corrects this oversight and counters the traditional approach to Rachilde by persuasively portraying this "eccentric" as patently representative

of the French women writers of her time and of the social and literary issues they faced. Seen in this light, Rachilde's writing clearly illustrates important questions in feminist literary theory as well as significant features of turn-of-the-century French society. ø Hawthorne arranges her approach to Rachilde around several defining events in the author's life, including the controversial publication of *Monsieur Vänus*, with its presentation of sex reversals. Weaving back and forth in time, she is able to depict these moments in relation to Rachilde's life, work, and times and to illuminate nineteenth-century publishing practices and rivalries, including authorial manipulations of the market for sexually suggestive literature. The most complete and accurate account yet written of this emblematic author, Hawthorne's work is also the first to situate Rachilde in the broader social contexts and literary currents of her time and of our own.

Dada includes many of the key figures in the history of modernism, such as Hans Arp, Marcel Duchamp, Max Ernst, Hannah Hoch, John Heartfield, Francis Picabia, Kurt Schwitters, and Sophie Taeuber, and introduces artists who are less well known. This book explores the variety of art-making practices that emerged between 1916 and 1924 in the movement's primary centers: Zurich, Berlin, Hannover, Cologne, New York, and Paris. Six city essays by scholars of the movement; an illustrated chronology; more than forty artists' biographies; period photographs; and extensive plate sections document a provocative and influential artistic era. This illustrated book accompanies Dada, the most comprehensive museum exhibition of Dada art ever mounted in the United States, on view in 2006 at the National Gallery of Art, Washington, and The Museum of Modern Art, New York. The exhibition was on view at the Musée national d'art moderne-Centre Pompidou in Paris in 2005.

'The most stimulating history book which has come my way this year ...'History Today

Joie D'amourAn Erotic Memoir of Paris in the 1920sPlaisir D'amourJoie D'amourAn Erotic Memoir of Paris in the 1920sCarroll & Graf PubSecrets D'AmourCarroll & Graf PubEdith PiafA Cultural HistoryOxford University Press

This is a memoir by French bestselling and award-winning author and musician Mathias Malzieu. It focuses on a single year in which he explores his close encounter with death. Insightful, tragic and even often very funny, it is a hugely inspirational read. In November 2013 Malzieu is diagnosed with a rare and life-threatening blood disease: his bone marrow does not produce enough blood cells, and those that survive are being attacked by the body's natural antibodies as if they were viruses. Highly anaemic and at risk of a cardiac attack or fatal haemorrhaging, Malzieu is whisked into hospital, and spends months in a sterile isolation room. He is kept alive by blood transfusions, while waiting for a bone marrow transplant. When he has the energy for it, he writes in his diary and strums his ukelele. To read this book is to be in awe of the triumph of the human spirit. As a reader you find yourself marvelling at how we find the mechanisms to cope with tragedy and uncertainty when faced with the reality that we may die.

Malzieu's highly active imagination allows him to transcend the limits of his body and its increasing failures through fantasy and escapism. His wonderfully addictive childish wonder with a punk Gothic twist lifts the narrative from being a depressing account to a reading experience that is evocative, poetic and intensely moving. Malzieu survived thanks to a revolutionary operation involving stem-cell treatment with the blood from an umbilical cord. As he leaves the hospital with not only a different blood group but also a different DNA, he describes himself as the oldest newborn in the world. As Malzieu says himself, 'To have had my life saved has been the most extraordinary adventure I have ever had.'

"History, Sex and Syphilis: Famous Syphilitics and their Private Lives," by Tomasz F. Mroczkowski, MD, is a fascinating and iconoclastic read. Written by a well-qualified physician and specialist, the author incorporates his extensive knowledge of the history of the disease with the private lives of the great writers, musicians, and artists who shaped Western Civilization, and who suffered from a disease that still too little is known about.

Everyone agrees that Balzac is a realistic writer, but what do we actually mean when we say that? This book examines the richness and variety of Balzac's approaches to realism, employing several different interpretive methods. Taking love and money as the "Prime Movers" of the world of *La Comédie humaine*, twenty-one chapters provide detailed analyses of the many strategies by which the writing forges the powerful impression of reality, the construction we famously think of as Balzacian realism. Each chapter sets the methods and aims of its analysis, with particular attention to the language that conveys the sense of reality. Plots, devices, or interpretive systems (including genealogies) function as images or reflections of how the novels make their meanings. The analyses converge on the central point: how did Balzac invent realism? No less than this fundamental question lies behind the interpretations this book provides, a question to which the conclusion provides a full answer. A major book in English devoted entirely to Balzac was overdue. Here is the American voice of Balzac studies, an engaging, insightful, and revealing excursion among the masterworks of one of the most important authors of all time.

From the international best-selling pen of Anne-Marie Villefranche comes another "improper" novel about the affairs of an intimate circle of friends and lovers. In the stylish Paris of the 1920s, games of love are played with reckless abandon. From the back streets of Montmartre to the opulent hotels on the rue de Rivoli, the City of Light casts an erotic spell.

An experience of the fragility of conventional images of masculinity is something many modern men share. Psychoanalyst Guy Corneau traces this experience to an even deeper feeling men have of their fathers' silence or absence—sometimes literal, but especially emotional and spiritual. Why is this feeling so profound in the lives of the postwar "baby boom" generation—men who are now approaching middle age? Because, he says, this generation marks a critical phase in the loss of the masculine initiation rituals that in the past ensured a boy's passage into manhood. In his engaging examination of the many different ways this missing link manifests in men's lives, Corneau shows that, for men today, regaining the essential "second birth" into manhood lies in gaining the ability to be a father to themselves—not only as a means of healing psychological pain, but as a necessary step in the process of becoming whole.

This collection of essays asks contributors to take the capaciousness of the word "queer" to heart in order to think about what medieval queers would have looked like and how they may have existed on the margins and borders of dominant, normative sexuality and desire. The contributors work with recent trends in queer medieval studies, blending together modern concepts of sexuality and desire with the queer configurations of eroticism, desire, and materiality as they might have existed for medieval audiences.

Revised and expanded version of the author's dissertation--Harvard, 2005, under the title: *Novel selves: mapping the subject in Stendhal, Nerval and Proust*.

Presents a revision of the late Columbia University art historian's lectures given at Indiana University in 1961

Amour is a pleasure to be seized on the inspiration of the moment, a delight to be seasoned through the breathless hours of the night. This fourth volume of Villefranche's sensual reminiscences of the 1920s presents love as it was enjoyed in Paris--passionate, intoxicating, and mysterious.

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Quintus MacLachlann is arrogant—unapologetically so. When he's asked to impersonate one half of a married couple to infiltrate Edinburgh society, he relishes the challenge of being "married" to the frustratingly willful yet beautiful Esme. Esme makes no bones about her fervent dislike of the dishonored rake. He's the last person on earth she can conceive of marrying, sham or otherwise. But being forced to play wife to the handsome-as-sin wastrel brings up very real feelings of desire....

The Voice of Pleasure makes a persuasive and fascinating argument that the romantic couple of Western representation is not heterosexual. Nor is it homosexual. With insightful new readings of landmarks of Western culture from Tristan and Yseult to Seinfeld, Callahan demonstrates that the illusion of heterosexuality is created by a male artist's assumption of a feminine voice to express desire. Named the 'troubadour effect' for the first time here, this tradition of male femininity in romantic writing results in a cultural model of desire best described as 'heterosexuality without women.' The most compelling aspect of the book is its attention to the effect of this paradox on women writers. Illuminating her argument with striking examples from the 'troubairitz' to Toni Morrison, the author shows how women writers inscribe their 'vagabondage,' a term she coins to name the consequences of the 'troubadour effect' for women's agency, as both writers and lovers.

Shoes, gloves, umbrellas, cigars that are not just objects—the topic of fetishism seems both bizarre and inevitable. In this venturesome and provocative book, Emily Apter offers a fresh account of the complex relationship between representation and sexual obsession in turn-of-the-century French culture. Analyzing works by authors in the naturalist and realist traditions as well as making use of documents from a contemporary medical archive, she considers fetishism as a cultural artifact and as a subgenre of realist fiction. Apter traces the web of connections among fin-de-siècle representations of perversion, the fiction of pathology, and the literary case history. She explores in particular the theme of "female fetishism" in the context of the feminine culture of mourning, collecting, and dressing.

The volume presents the diary of one of the great anthropologists at a crucial time in his career. Malinowski's major works grew out of his findings on field trips to New Guinea and North Melanesia from 1914-1918. His journals cover a considerable part of that period of pioneer research. The diary contains observations of native life and customs and vivid descriptions of landscapes. Many entries reveal his approach to his work and the sources of his thought. In his introduction, Raymond Firth discusses the significance of the notebooks which formed the basis for this volume. First published in 1967.

This is a historically informed examination of architecture's perceived absence in surrealist thought, surrealist tendencies in the theories and projects of modern architecture, and the place of surrealist thought in contemporary design. This book represents current insights into surrealism in the thought and practice of modern architecture. In these essays, the role of the subconscious, the techniques of defamiliarization, aesthetic and social forces affecting the objects, interiors, cities and landscapes of the twentieth century are revealed. The book contains a diversity of voices from across modern art and architecture to bring into focus what is often overlooked in the histories of the modernist avant-garde. This collection examines the practices of writers, artists, architects, and urbanists with emphasis on a critique of the everyday world-view, offering alternative models of subjectivity, artistic effect, and the production of meanings in the built world.

The Visitation of Hannah Arendt is an attempt to literally enact Arendt's notion of "natality". Arendt, known to a large extent through her engagement with the public sphere and with political discourse, is invited here to pay intimate visitations to four different figures: an anonymous student, the poetess Dahlia Ravikovich, the ghost of Stefan Zweig and Michal, Saul's daughter. The intellectual visitation, as a complex process of both mimesis and rejection, is revealed to be a natality, a rebirth in spirit. The book presents an aesthetic-semiotic reading of Arendt by traversing the ensemble of her work. A special chapter is dedicated to Eichmann in Jerusalem.

Uncover the life of Émile Zola, naturalist writer and social reformer, in this important biography by Zola scholar Ernest Alfred Vizetelly. The book looks at Zola from both a literary standpoint and from the viewpoint of Zola as a social activist. Arranged chronologically, the book traces Zola's literary development from his earliest works to his very last ones. Vizetelly considers almost all of Zola's writings by assessing both the context in which they were written and by evaluating Zola's particular goals for his work throughout the different points in his career. In addition to grappling with Zola's literary life, the biography pays close attention to the effects of Zola's own life on his writing. Of particular interest is the Dreyfus affair, in which Zola played a key role in the liberation of Capitain Alfred Dreyfus. The book also offers a series of black and white photographs that help elucidate the life of this important writer and activist.

An exploration of fantastic soundworlds in nineteenth-century France, providing a fresh aesthetic and compositional context for Berlioz and others.

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