

Novel Paris Aline

Aline de Rochambeau's move to Paris is doomed since the day she lefther convent to marry her fiancé VicomteSelincourt, a man of dubious nature. France is getting restless and violent under the penumbra of the forthcoming Revolution, and Aline's aristocratic background makes her a huge suspect. Luckily Jacques Dangeau, a young Republican, takes a fancy to her and marries her to save her from the threat of an imminent arrest. But can the two poles ever meet? Will Aline be able to reciprocate Jacques' love? Will Jacques be able to accept Aline as she is? Excerpt: It was high noon on a mid-August morning of the year 1792, but Jeanne, the waiting-maid, had only just set the coffee down on the small table within the ruelle de Montargis' magnificent bed. Great ladies did not trouble themselves to rise too early in those days, and a beauty who has been a beauty for twenty years was not more anxious then than now to face the unflattering freshness of the morning air. Laure de Montargis stirred in the shadow of her brocaded curtains, put out a white hand for the cup, sipped from it and murmured that the coffee was cold, and pushed it from her with a fretful exclamation that made Jeanne frown as she drew the tan-coloured curtains and let in the mid-day glare....

A blossoming affair turns deadly for former OSS operative Aline when she discovers that her new lover is none other than Carlos the Jackal

“Huhtamo and Parikka, from the first and second generations of media archaeology, have brought together the best writings from almost all of the best authors in the field. Whether we speak of cultural materialism, media art history, new historicism or software studies, the essays compiled here provide not only an anthology of innovative historical case studies, but also a methodology for the future of media studies as material and historical analysis. Media Archaeology is destined to be a key handbook for a new generation of media scholars.” —Sean Cubitt, author of The Cinema Effect
“Taken together, this excellent collection of essays by a wide range of scholars and practitioners demonstrates how the emerging field of media archaeology not only excavates the ways in which newer media work to remediate earlier forms and practices but also sketches out how older media help to premediate new ones.” —Richard Grusin, author of Premediation: Affect and Mediality after 9/11
“In Media Archaeology, a constellation of interdisciplinary writers explore society’s relationship with the technological imaginary through history, with fascinating essays on influencing machines, Freud as media theorist, interactive games from the 19th century to the present day, just to name a few. As an artist, my mind is set on fire by discussions of the marvelous inventions that never made it to the mainstream, such as optophonic poetry, Christopher Strachey’s ‘Love letter generator’ for the Manchester Mark II computer, and the ‘Baby talkie.’” —Zoe Beloff, artist and editor of The Coney Island Amateur Psychoanalytic Society and Its Circle
“A long-awaited synthesis addressing media archaeology in all of its epistemological complexity. With wide-ranging intellectual breath and creative insight, Huhtamo and Parikka bring together an eminent array of international scholars in film and media studies, literary criticism, and history of science in the spirit of making the discourse of the humanities legible to artist-intellectuals. This foundational volume enables a sophisticated understanding of reproducible audiovisual media culture as apparatus, historical form, and avant-garde space of play.” —Peter J. Bloom, author of French Colonial Documentary: Mythologies of Humanitarianism
“An essential read for everyone interested in the histories of media and art.” —Oliver Grau, author of MediaArtHistories
“Media archaeology is a wonderful new shadow field. If you are willing to step outside the glow of new media, this book’s approaches can shift how you experience the objects and experiences that fill the new everyday of contemporary life. No one captures the beauty of studying new media in the shadow of older media implements and practices better than Erkki Huhtamo, the Finnish writer, curator, and scholar of media technology and design famous for his creative work as a preservationist and an interpreter of cinematic technologies of visual display. He has teamed up here with Jussi Parikka, the Finnish scholar who has brought us an insect theory of media, to give us this long-awaited collection of essays in media archaeology. The surprise of the book is that the essays collectively bring forward a range of approaches to considering archaeological practice, giving us new ways to think about our embodied and subjective orientations to technologies and objects through the lens of the material remnants of practice, rather than offering a narrow definition of the field. The collection moves between computational machines and influencing machines, preservation and imagination, offering a range of ways to live the new everyday of media experience through the imaginary of archaeology.” —Lisa Cartwright, co-author of Practices of Looking: An Introduction to Visual Culture
“Where McLuhan’s Understanding Media ends, Media Archaeology actually begins. Refusing the often futile search for the eternal laws of media, Media Archaeology does something more difficult and rare. It literally brings the history of media alive by drawing into presence the enigmatic, heterogeneous, unruly past of the media—its artifacts, machines, imaginaries, tactics, and games. What results is a fabulous cabinet of (media) memories: the imaginary moving with kinetic frenzy, histories of what happens when media collide in the electronic space of the virtual, and stories about those strange interstitial spaces between analogue and digital.” —Arthur Kroker, author of The Will to Technology and the Culture of Nihilism
“Rupturing the continuities and established values of traditional media history, this exciting and thought-provoking collection makes a significant contribution to our understanding of media culture, and demonstrates that the presence of the past in present-day media is central to the recognition and re-cognition that media archaeology promotes.” —John Fullerton, editor of Screen Culture: History and Textuality
“Here, at last, is a collection of essays that are a critical step to comprehending the history of our impulse to see ourselves in the machines we have made. This could be the beginning of ‘Archaeology of Intention.’” —Bernie Lubell, artist
“Huhtamo and Parikka’s expertly curated collection is a kaleidoscopic tour of media archaeology, giving us forceful evidence of that unruly domain’s vitality while preserving its wonderful unpredictability. With this essential volume, countless new paths have been opened up for media and cultural historians.” —Charles R. Acland, author of Screen Traffic
“ This brilliant collection of essays provides much needed material and historical grounding for our understanding of new media. At the same time, it animates that ground by recognizing the integral roles that imagination, embodiment, and even productive disturbance play in media historiography. Yet these essays constitute more than a collection of historical case studies; together, they transform the book’s subject into its overall method. Media Archaeology performs media archaeology. Huhtamo and Parikka excavate the intellectual traditions and map the epistemological terrain of media archaeology itself, demonstrating that the field is ripe with possibilities not only for further historical examination, but also for imagining exciting new scholarly and creative futures.” —Shannon Mattern, The New School

The award-winning debut from one of Britain's most cherished crime writers Before she created the iconic Miss Silver, Patricia Wentworth found acclaim as an author of page-turning romances. Set during the French Revolution, A Marriage Under the Terror is a gripping tale of love blossoming in the ashes of betrayal, and a fascinating first step from a master storyteller. Nineteen-year-old orphan Aline de Rochambeau is horrified at the prospect of an arranged marriage to the foppish Vicomte Selincourt. But when Selincourt and Madame de Montargis, Aline's married aunt, are unmasked as lovers and arrested for treason, the young noblewoman's situation grows even more drastic. Alone in a Paris engulfed in revolt, Aline has no chance of survival—until she meets the dashing freedom fighter Jacques Dangeau. Torn between his vow to liberate France and his passion for Aline, Jacques makes a choice that could doom both of them forever. Published in 1910, A Marriage Under the Terror won the Melrose Prize for best first novel. This ebook has been professionally proofread to ensure accuracy and readability on all devices.

A Call for Heresy

That Deplorable Boy

Affaires de Famille

Sherwood Anderson

Orhan's Inheritance

Crimes of Passion

"Scaramouche" tells the story of a young lawyer during the French Revolution. In the course of his adventures he becomes an actor portraying "Scaramouche" (a roguish buffoon character in the commedia dell'arte). He also becomes a revolutionary, politician, and fencing-master, confounding his enemies with his powerful orations and swordsmanship. He is forced by circumstances to change sides several times.

In this life-size game of Clue, six psychiatric patients in Paris's Saint Anne's Hospital are suspects in the murder of Dr. Black. Though Not a Clue tells the stories of these possible assassins, their lives, and what has brought them to the hospital, the true focus of Chloé Delaume's intense and tumultuous novel is not merely to discover the identity of the murderer. Rather, by cleverly combining humor with the day-to-day effects of life's unrelenting compromises, Not a Clue is an astute commentary on the current state of literary production and consumption. Masterfully juggling an omniscient narratrix, an accusing murder victim, at least six possible suspects as well as their psychiatrists, and a writer who intervenes by refusing to intervene, Delaume uses the characters, weapons, and rooms of the board game Clue to challenge--sometimes violently, sometimes playfully--the norms of typography, syntax, and narrative conventions.

The author describes a 1966 mission when she was called out of semi-retirement to uncover a highly placed NATO mole, an assignment for which she recruited an old friend, Wallis Simpson

Though famed for his vivid depictions of nineteenth-century Paris, Honoré de Balzac devoted as much of his creative energy to the provinces. This book examines the way in which he combined a theatrical tradition of anti-provincial satire with a more open celebration of French provincial life in the post-Revolutionary period. Ranging widely over texts from both within and outside La Comédie humaine, the author analyses Balzac's determination to invest the Rousseauist nostalgia for country over city with an updated rationale. A champion of central authority and absolutist government, Balzac is seen here in an unfamiliar role as the guardian of regional culture, a novelist who sought to record the diversity of France's small towns and villages before they were lost to industrialization and the railway age. Equally, the study reveals new aspects of his political engagement with questions impacting upon the provinces during the Restoration and July Monarchy, from broad issues such as agriculture and landownership, to more isolated grievances such as the implications of the 1827 Forest Code. The whole offers a fresh insight into Balzac's thought and literary aesthetic, and an assessment of his hitherto-neglected role in supporting the emergence of the regionalist novel, or roman du terroir, in the second half of the nineteenth century.

A Novel of WWII and Paris

Not a Clue

Crying and Weeping in Long-Eighteenth-Century France

Why Dissent Is Vital to Islam and America

Epistolary Fiction in Europe, 1500-1850

Romance in the Shadows of the French Revolution (Historical Novel)

'The Princess Aline' is a novelette by Richard Harding Davis. The story debuted in Harper's Monthly and was then published in its entirety in 1895, becoming the 5th-best-selling novel in the United States for that year. The plot is about a prominent and well-off artist in America in his early 20s who sets off for Europe on a steamship to try and meet a princess he becomes enthralled with from a picture. He is joined by companions he meets along the journey.

Contains author, title, and publishing information, and plot summaries

A crucial period for the birth of the modern subject, France's 'long eighteenth century' (approximately 1650-1820) was an era marked by the formulation of a new aesthetic and ethical code revolving around the intensification of emotions and the hyperbolic use of weeping. Precisely because tears are not a simple biological fact but rather hang suspended between natural immediacy, on one side, and cultural artifice, on the other, the analysis of crying came to represent an exemplary testing ground for investigations into the enigmatic relations binding the realm of physiology to that of psychology. Thinking About Tears explores how the link between tears and sensibility in France's long eighteenth century helps shed light on the process through which the European emotional lexicon has been built: from viewing tears as governed by the sphere of 'passions' and 'feelings', thinkers began to view crying as first a matter of sensibility and then of senslerie (a pathological excess of sensibility), thereby presupposing an intimate connection with the category of 'sentiments'. For this reason, this volume examines not only or even primarily the actual emotion of crying, but also the attempt to think about and explain this feeling. Drawing on a wide range of early modern philosophical, medical, religious, and literary texts—including moral treatises on the passions, medical textbooks, letters, life-writings, novels, and stage-plays-Thinking About Tears reveals another side to a period that has too often been saddled with the cursory label of 'the age of reason'.

Explores epistolary fiction as a major phenomenon across Europe from the Renaissance to the nineteenth century.

Suite Française

Ways To Live Forever

Fiction and the Representation of History in Postwar France

Volume Two: 1830-Present

The Family in Contemporary French Culture and Theory

Aline Et Valcour

INSTANT NEW YORK TIMES, WALL STREET JOURNAL, AND USA TODAY BESTSELLER “As exciting as any spy novel” (Daily News, New York), The Princess Spy follows the hidden history of an ordinary American girl who became one of the OSS's most daring World War II spies before marrying into European nobility. Perfect for fans of A Woman of No Importance and Code Girls. When Aline Griffith was born in a quiet suburban New York hamlet, no one had any idea that she would go on to live “a life of glamour and danger that Ingrid Bergman only played at in Notorious” (Time). As the United States enters the Second World War, the young college graduate is desperate to aid in the war effort, but no one is interested in a bright-eyed young woman whose only career experience is modeling clothes. Aline's life changes when, at a dinner party, she meets a man named Frank Ryan and reveals how desperately she wants to do her part for her country. Within a few weeks, he helps her join the Office of Strategic Services--forerunner of the CIA. With a code name and expert training under her belt, she is sent to Spain to be a coder, but is soon given the additional assignment of infiltrating the upper echelons of society, mingling with high-ranking officials, diplomats, and titled Europeans. Against this glamorous backdrop of galas and dinner parties, she recruits sub-agents and engages in deep-cover espionage. Even after marrying the Count of Romanones, one of the wealthiest men in Spain, Aline secretly continues her covert activities, being given special assignments when abroad that would benefit from her impeccable pedigree and social connections. “[A] meticulously researched, beautifully crafted work of nonfiction that reads like a James Bond thriller” (Bookreporter), The Princess Spy brings to vivid life the dazzling adventures of a spirited American woman who risked everything to serve her country.

Aline de Rochambeau's move to Paris is doomed since the day she lefther convent to marry her fiancé VicomteSelincourt, a man of dubious nature. France is getting restless and violent under the penumbra of the forthcoming Revolution, and Aline's aristocratic background makes her a huge suspect. Luckily Jacques Dangeau, a young Republican, takes a fancy to her and marries her to save her from the threat of an imminent arrest. But can the two poles ever meet? Will Aline be able to reciprocate Jacques' love? Will Jacques be able to accept Aline as she is?_ Excerpt:_ It was high noon on a mid-August morning of the year 1792, but Jeanne, the waiting-maid, had only just set the coffee down on the small table within the ruelle of Mme de Montargis' magnificent bed. Great ladies did not trouble themselves to rise too early in those days, and a beauty who has been a beauty for twenty years was not more anxious then than now to face the unflattering freshness of the morning air. Laure de Montargis stirred in the shadow of her brocaded curtains, put out a white hand for the cup, sipped from it, murmured that the coffee was cold, and pushed it from her with a fretful exclamation that made Jeanne frown as she drew the tan-coloured curtains and let in the mid-day glare...

From award-winning author Sally Nicholls, her debut novel about a boy's last months with leukemia. 1. My name is Sam. 2. I am eleven years old. 3. I collect stories and fantastic facts. 4. I have leukemia. 5. By the time you read this, I will probably be dead. Living through the final stages of leukemia, Sam collects stories, questions, lists, and pictures that create a profoundly moving portrait of how a boy lives when he knows his time is almost up.

'Involving, immersive and unputdownable' - Sunday Times bestselling author Jill Mansell I need to tell you a story, ma chère. My story. Rosa Kusstatscher has built a global fashion empire upon her ability to find the perfect outfit for any occasion. But tonight, as she prepares for the most important meeting of her life, her usual certainty eludes her. What brought her to this moment? As she struggles to select her dress and choose the right shade of lipstick, Rosa begins to tell her incredible story. The story of a poor country girl from a village high in the mountains of Italy. Of Nazi occupation and fleeing in the night. Of hope and heartbreak in Switzerland; glamour and love in Paris. Of ambition and devastation in Rio de Janeiro; success and self-discovery in New York. A life spent running, she sees now. But she will run no longer. Breathtaking and utterly entralling, The Dressmaker of Paris is a stunning debut novel that is perfect for fans of Lucinda Riley, Kate Morton and Dinah Jefferies. 'The Dressmaker of Paris is a delicious book: elegantly structured, beautifully written and with a fascinating protagonist. Georgia Kaufmann has created a beautiful and compelling novel that had me hooked until the very last page. And that ending: wow!' - Gill Thompson, bestselling author of THE OCEANS BETWEEN US

The Well-Mannered Assassin

Historical Novel

The True Story of World War II Spy Aline Griffith, Countess of Romanones

New Novel, New Wave, New Politics

The Rover

Romance in the Shadows of the French Revolution

Until now, writings on the celebrated movements in literature and film that emerged in France in the mid-1950s - the New Novel and New Wave - have concentrated on their formal innovations, not on their engagement with history or politics. New Novel, New Wave, New Politics overturns this traditional approach. Lynn A. Higgins argues that the New Novelists (e.g., Alain Robbe-Grillet, Claude Simon, Marguerite Duras) and New Wave filmmakers (e.g., Claude Chabrol, François Truffaut, Jean-Luc Godard, Alain Resnais) "engage in a kind of historiography.... They enact the conflicts, the double binds of postwar history and representation." Higgins claims that what art historian Serge Guilbaut has said of American Abstract Expressionism is equally true of the New Novel and New Wavethat its aesthetic innovations "provided a way for avant-garde artists to preserve their sense of social 'commitment'... while eschewing the art of propaganda and illustration. It was in a sense a political apoliticism." Higgins shows how the New Novel and New Wave are related developments. "While their individual styles and themes remain distinctive," she writes, "they share an ecriture that can be described as alternately, or interconnectedly, filmic and novelistic." New Wave filmmakers borrowed novelistic devices and made frequent literary allusions, while the "vision of the novelists is distinctly cinematic." A lively account that takes us to the crossroads where culture and politics meet, New Novel, New Wave, New Politics dramatically revises our view of a whole generation of important, influential artists.

"In Small Acts of Defiance, Michelle Wright paints a beautifully intimate portrait that celebrates the courage and resilience of the human spirit."
Jane Harper, author of The Survivors
A stunning debut WWII novel from award-winning short story writer Michelle Wright, about the small but courageous acts a young woman performs against the growing anti-Jewish measures in Nazi-occupied Paris.
ⓘDoing

nothing is still a choice. A choice to stand aside and let it happen.▯ January 1940: After a devastating tragedy, young Australian woman Lucie and her mother Yvonne are forced to leave home and flee to France. There they seek help from the only family they have left, Lucie’s uncle, Gérard. As the Second World War engulfs Europe, the two women find themselves trapped in German-occupied Paris, sharing a cramped apartment with the authoritarian Gérard and his extremist views. Drawing upon her artistic talents, Lucie risks her own safety to engage in small acts of defiance against the occupying Nazi forces and the collaborationist French regime ▯ illustrating pro-resistance tracts and forging identity cards. Faced with the escalating brutality of anti-Jewish measures, and the indifference of so many of her fellow Parisians, Lucie must decide how far she will go to protect her friends and defend the rights of others before it’s too late.

'Famille, je vous ai (encore et toujours à l'esprit?); je vous aime un peu, beaucoup, ou je vous hais énormément'? What are families like in contemporary France? And what begins to emerge when we consider them from the point of view of recent theoretical perspectives: (faulty) cohesion, (fake) coherence, (carefully planned or subversive) deconstruction, loss (of love, confidence or credibility), or, even (utter) chaos and (alarming) confusion? Which media revamp old stereotypes, generate alternative reinterpretations, and imply more ambiguous answers? What images, scenes or frames stand out in contemporary representations of the family? Uneasy contradictions and ambiguities emerge in this bilingual collection of approaches and genre studies. The family plot seems to thicken as family ties appear to loosen. Has 'the family' been lost from sight, or is it being reinvented in our collective imaginary? This book proposes a new series of perspectives and questions on an old and 'familiar' topic, exploring the state and status of the family in contemporary literature, culture, critical and psychoanalytic theory and sociology.

A Call for Heresy discovers unexpected common ground in one of the most inflammatory issues of the twenty-first century: the deepening conflict between the Islamic world and the United States. Moving beyond simplistic answers, Anouar Majid argues that the Islamic world and the United States are both in precipitous states of decline because, in each, religious, political, and economic orthodoxies have silenced the voices of their most creative thinkers—the visionary nonconformists, radicals, and revolutionaries who are often dismissed, or even punished, as heretics. The United States and contemporary Islam share far more than partisans on either side admit. Majid provocatively argues, and this [clash of civilizations] is in reality a clash of competing fundamentalisms. Illustrating this point, he draws surprising parallels between the histories and cultures of Islam and the United States and their shortsighted suppression of heresy (zandaqa in Arabic), from Muslim poets and philosophers like Ibn Rushd (known in the West as Averros) to the freethinker Thomas Paine, and from Abu Bakr Razi and Al-Farabi to Thomas Jefferson and Abraham Lincoln. He finds bitter irony in the fact that Islamic culture is now at war with a nation whose ideals are losing ground to the reactionary forces that have long condemned Islam to stagnation. The solution, Majid concludes, is a long-overdue revival of dissent. Heresy is no longer a contrarian’s luxury, for only through encouraging an engaged and progressive intellectual tradition can the nations reverse their decline and finally work together for global justice and the common good of humanity. Anouar Majid is founding chair and professor of English at the University of New England and the author of Freedom and Orthodoxy: Islam and Difference in the Post-Andalusian Age; Unveiling Traditions: Postcolonial Islam in a Polycentric World; and Si Yussef, a novel. He is also cofounder and editor of Tingis, a Moroccan-American magazine of ideas and culture.

Approaches, Applications, and Implications

Dictionary of Real People and Places in Fiction

A Marriage Under the Terror

Thinking About Tears

The Conscience of a King

Preserving the Provinces

ParisGagasMedia

This book is a new account of the surrealist movement in France between the two world wars. It examines the uses that surrealist artists and writers made of ideas and images associated with the French Revolution, describing a complex relationship between surrealism's avant-garde revolt and its powerful sense of history and heritage. Focusing on both texts and images by key figures such as Louis Aragon, Georges Bataille, Jacques-André Boiffard, André Breton, Robert Desnos, Max Ernst, Max Morise, and Man Ray, this book situates surrealist material in the wider context of the literary and visual arts of the period through the theme of revolution. It raises important questions about the politics of representing French history, literary and political memorial spaces, monumental representations of the past and critical responses to them, imaginary portraiture and revolutionary spectatorship. The study shows that a full understanding of surrealism requires a detailed account of its attitude to revolution, and that understanding this surrealist concept of revolution means accounting for the complex historical imagination at its heart.

"A magical novel on the theme of androgyny. Funny, subtle, poignant..." - *Nadine Sautel, Magazine littéraire*
"Jacqueline Harpman drags us into one of those sexual phantasmagorias that are her own secret. She displays incredible confidence in juggling identities and meshing together yearnings and phobias, fantasies and frustrations" - T G, L'Express
How would it be to jump into the skin of another? To be both a man and a woman at once? And what would happen if you found yourself attracted to yourself? Beneath a mousy exterior, 35-year-old college lecturer Aline seethes with frustration. Sick of being bullied by her mother and treated like a piece of furniture by Albert, her live-in lover, one day Aline leaps from her own skin into the far more attractive body of Lucien, whom she spots in a café at the Gare du Nord. From here this brilliantly imaginative story runs on parallel lines. While Aline sensibly catches the train back to her orderly life, Aline-Lucien - or Orlanda, as her bold new composite self is called in homage to Virginia Woolf - follows, dragging chaos in his wake. Jacqueline Harpman, herself once a psychoanalyst, revels in the confusion, as ego falls for alter ego and mothers, sisters and lovers begin to ask awkward questions in this unusual perceptive comedy of double selves and bisexuality. "Undoubtedly this is a novel to breathe life into characters through the unfettered use of the imagination. It offers a pretext for a great deal of humour and fantasy that stirs up the old myths' - André Brincourt, Figaro
Winner of the Prix Médicis.

Suite Française is both a brilliant novel of wartime and an extraordinary historical document. An unmatched evocation of the exodus from Paris after the German invasion of 1940, and of life under the Nazi occupation, it was written by the esteemed French novelist Irène Némirovsky as events unfolded around her. This haunting masterpiece has been hailed by European critics as a War and Peace for the Second World War. Though she conceived the book as a five-part work (based on the form of Beethoven’s Fifth Symphony), Irène Némirovsky was able to write only the first two parts, Storm in June and Dolce, before she was arrested in July 1942. She died in Auschwitz the following month. The manuscript was saved by her young daughter Denise; it was only decades later that Denise learned that what she had imagined was her mother’s journal was in fact an invaluable work of art. Storm in June takes place in the tumult of the evacuation from Paris in 1940, just before the arrival of the invading German army. It moves vividly between different levels of society—from the wealthy Péricand family, whose servants pack up their possessions for them, to a group of orphans from the 16th arrondissement escaping in a military truck. Némirovsky’s immense canvas includes deserting soldiers and terrified secretaries, cynical bank directors and hapless priests, egotistical writers and hardscrabble prostitutes—all thrown together in a chaotic attempt to escape the capital. Moving between them chapter by chapter, this thrilling novel describes a journey hampered and in some cases abandoned because of confusion, shelling, rumour, lack of supplies, bad luck and ordinary human weakness. Cars break down or are stolen; relatives are forgotten; friends are divided; but there are also moments of love and charity. Throughout, whether depicting saintly forbearance or the basest selfishness, Storm in June neither sweetens nor demonizes its characters; unsentimentally, with stunning perceptiveness, Némirovsky shows the complexities that mean no-one is simply a hero or villain. The second volume, Dolce, is set in the German-occupied village of Bussy. Again, Némirovsky switches seamlessly between social strata, from tenant farmers to the local aristocracy. The focus, however, is on the delicate, secret love affair between a German soldier and the French woman in whose house he has been billeted; the passion, doubts and deceptions of their burgeoning relationship echo the complex mixture of hostility and acceptance felt by the occupied community as a whole. Némirovsky is amazingly sensitive in her depiction of changing, often contradictory emotions, but her attention to the personal is matched by her sharp-eyed discussion of small-town life and the politics of occupation. In this myth-dissolving book, the French villagers see the Germans as oppressive warriors, but also as handsome young men, and occupation does nothing to remedy their condescension and envy that bedevil relations between rich and poor. Quite apart from the astonishing story of its survival, Suite Française is a novel of genius and lasting artistic value. Subtle, often fiercely ironic, and deeply compassionate, it is both a piercing record of its time and a humane, profoundly moving novel.

The Princess Aline

Paris

Surrealism, History and Revolution

A Novel

Black American Literature Forum

The Dressmaker of Paris

Pembaca tersayang, Dari Paris, sepotong kisah cinta bergulir, merupakan rancangan istimewa dari tangan terampil Prisca Primasari yang sudah dikenal reputasinya dengan karya-karya sebelumnya Éclair, Beautiful Mistake, dan Kastil Es dan Air Mancur yang Berdansa. Ini tentang sebuah pertemuan takdir Aline dan seorang laki-laki bernama Sena. Terlepas dari hal-hal menarik yang dia temukan di diri orang itu, Sena menyimpan misteri, seperti mengapa Aline diajaknya bertemu di Bastille yang jelas-jelas adalah bekas penjara, pukul 12 malam pula? Dan mengapa pula laki-laki itu sangat hobi mendatangi tempat-tempat seperti pemakaman Père Lachaise yang konon berhantu? Setiap tempat punya cerita. Dan inilah sepotong kisah cinta yang kami kirimkan dari Paris dengan prangko yang berbau harum. Enjoy the journey, EDITOR -GagasMedia-

Originally published in 1800, Crimes of Passion contained eleven stories and an essay on the novel. The present book contains three abridged tales. In “Florville and Courval” we find not only a reinterpretation and elaboration of the Oedipus myth, but an unforgettable illustration of Donatien Alphonse François de Sade’s artistic creed. He was not simply an eccentric aristocrat with artistic pretensions, but a pathological rebel against the Age of Enlightenment, and a prisoner of the Prince of Darkness. The historical tale of “Juliette and Raunai” is sentimental and melodramatic. In it, virtue triumphs, but not before the lovers have run the gamut of human suffering. “Miss Henriette Stralson” has a contemporary setting and ranks above his historical tales. In it, virtue wins only a pyrrhic victory.

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Aline et Valcour, tome 2 by marquis de Sade

A Writer in America

The Princess Spy

Small Town and Countryside in the Work of Honoré de Balzac

Scaramouche: Historical Novel

Media Archaeology

A Critical History of French Children’s Literature

Fascinating and comprehensive in scope, the Dictionary of Real People and Places in Fiction is a valuable source for both students and teachers of literature, and for those interested in locating the facts behind the fiction they read. In a single, scholarly volume, it provides intriguing insight into the real identity of people and places in the novels of over 300 American and British authors published in the nineteenth and twentieth centuries.

Aline de Rochambeau’s move to Paris is doomed since the day she lefther convent to marry her fiancé VicomteSelincourt, a man of dubious nature. France is getting restless and violent under the penumbra of the forthcoming Revolution, and Aline’s aristocratic background makes her a huge suspect. Luckily Jacques Dangeau, a young Republican, takes a fancy to her and marries her to save her from the threat of an imminent arrest. But can the two poles ever meet? Will Aline be able to reciprocate Jacques’ love? Will Jacques be able to accept Aline as she is?_x000D_ Excerpt: _x000D_ It was high noon on a mid-August morning of the year 1792, but Jeanne, the waiting-maid, had only just set the coffee down on the small table within the ruelle of Mme de Montargis’ magnificent bed. Great ladies did not trouble themselves to rise too early in those days, and a beauty who has been a beauty for twenty years was not more anxious then than now to face the unflattering freshness of the morning air. Laure de Montargis stirred in the shadow of her brocaded curtains, put out a white hand for the cup, sipped from it, murmured that the coffee was cold, and pushed it from her with a fretful exclamation that made Jeanne frown as she drew the tan-coloured curtains and let in the mid-day glare...

Aline et Valcour, tome 1 by marquis de Sade

Many Jewish artists and writers contributed to the creation of popular comics and graphic novels, and in The Quest for Jewish Belief and Identity in the Graphic Novel, Stephen E. Tabachnick takes readers on an engaging tour of graphic novels that explore themes of Jewish identity and belief. The creators of Superman (Jerry Siegel and Joe Shuster), Batman (Bob Kane and Bill Finger), and the Marvel superheroes (Stan Lee and Jack Kirby), were Jewish, as was the founding editor of Mad magazine (Harvey Kurtzman). They often adapted Jewish folktales (like the Golem) or religious stories (such as the origin of Moses) for their comics, depicting characters wrestling with supernatural people and events. Likewise, some of the most significant graphic novels by Jews or about Jewish subject matter deal with questions of religious belief and Jewish identity. Their characters wrestle with belief—or nonbelief—in God, as well as with their own relationship to the Jews, the historical role of the Jewish people, the politics of Israel, and other issues related to Jewish identity. In The Quest for Jewish Belief and Identity in the Graphic Novel, Stephen E. Tabachnick delves into the vivid kaleidoscope of Jewish beliefs and identities, ranging from Orthodox belief to complete atheism, and a spectrum of feelings about identification with other Jews. He explores graphic novels at the highest echelon of the genre by more than thirty artists and writers, among them Harvey Pekar (American Splendor), Will Eisner (A Contract with God), Joann Sfar (The Rabbi’s Cat), Miriam Katin (We Are On Our Own), Art Spiegelman (Maus), J. T. Waldman (Megillat Esther), Aline Kominsky Crumb (Need More Love), James Sturm (The Golem’s Mighty Swing), Leela Corman (Unterzakhn), Ari Folman and David Polonsky (Waltz with Bashir), David Mairowitz and Robert Crumb’s biography of Kafka, and many more. He also examines the work of a select few non-Jewish artists, such as Robert Crumb and Basil Wolverton, both of whom have created graphic adaptations of parts of the Hebrew Bible. Among the topics he discusses are graphic novel adaptations of the Bible; the Holocaust graphic novel; graphic novels about the Jews in Eastern and Western Europe and Africa, and the American Jewish immigrant experience; graphic novels about the lives of Jewish women; the Israel-centered graphic novel; and the Orthodox graphic novel. The book concludes with an extensive bibliography. No study of Jewish literature and art today can be complete without a survey of the graphic novel, and scholars, students, and graphic novel fans alike will delight in Tabachnick’s guide to this world of thought, sensibility, and artfulness.

The Quest for Jewish Belief and Identity in the Graphic Novel

THE PRINCESS ALINE

Paris - New York

A Marriage Under the Terror: Historical Novel

A Full Description of More Than 3,000 Science-fiction Stories from Earliest Times to the Appearance of the Genre Magazines in 1930 : with Author, Title, and Motif Indexes

Small Acts of Defiance

The long-awaited follow-up to The Second Footman (ISBN: 9781780883656) A modern take on the nineteenth-century novel, set in 1880s ‘ France and full of period detail and atmosphere. Who is Max Fabien? Is he the loyal secretary and faithful lover of the marquis de Miremont? Or a handsome but unscrupulous trickster, who regards lying as an accomplishment and any sexual quarry as fair game? Miremont ‘ s heart says one thing, his jealousy another. But his obsessive passion for the boy must remain a dark secret—no easy task when his estranged wife and their younger daughter arrive in Paris for a prolonged visit. Soon the strain begins to tell. The H ô tel de Miremont becomes a hive of gossip, mistrust, intrigue and deceit, and Miremont is faced with an impossible choice. Meanwhile the grim secrets of Max ‘ s past continue to haunt him. Has the time come for him to claim his not-so-rightful destiny? That Deplorable Boy is the second book of the Miremont trilogy, charting the course of a gay love affair between an aristocrat and a former servant in late 19th-century France. Rich in period detail and set in the grand ch à teaux of Paris and Burgundy, the novels explore the suffocating social codes of the time and the conflicts and dangers they bring for those who must live outside them.

This two-volume critical history of French children ‘ s literature from 1600 to the present helps bring awareness of the range, quality, and importance of French children ‘ s literature to a wider audience. The works of a number of French writers, notably La Fontaine, Charles Perrault, Jules Verne, and Saint-Exup é ry were, and continue to be, widely translated and adapted, and have influenced the development of the genre in other countries.

Sherwood Anderson: A Writer in America is the definitive biography of this major American writer of novels and short stories, whose work includes the modern classic Winesburg, Ohio. In the first volume of this monumental two-volume work, Walter Rideout chronicles the life of Anderson from his birth and his early business career through his beginnings as a writer and finally to his move in the mid-1920s to “ Ripshin, ” his house near Marion, Virginia. The second volume will cover Anderson ‘ s return to business pursuits, his extensive travels in the South touring factories, which resulted in his political involvement in labor struggles and several books on the topic, and finally his unexpected death in 1941. No other existing Anderson biography, the most recent of which was published nearly twenty years ago, is as thoroughly researched, so extensively based on primary sources and interviews with a range of Anderson friends and family members, or as complete in its vision of the man and the writer. The result is an unparalleled biography—one that locates the private man, while astutely placing his life and writings in a broader social and political context. Outstanding Academic Title, Choice Magazine Winner, Biography Award, Society of Midland Authors

When Orhan ‘ s brilliant and eccentric grandfather, Kemal T ü rkoglu, who built a dynasty out of making kilim rugs, is found dead, submerged in a vat of dye, Orhan inherits the decades-old business. But Kemal has left the family estate to a stranger thousands of miles away, an aging woman in a retirement home in Los Angeles. Intent on righting this injustice, Orhan unearths a story that, if told, has the power to undo the legacy upon which Orhan ‘ s family is built, a story that could unravel his own future. “ Breathtaking and expansive . . . Proof that the past can sometimes rewrite the future. ” —Christina Baker Kline, author of Orphan Train “ Stunning . . . At turns both subtle and transcendent. ” —Los Angeles Review of Books “ To take the tumultuous history of Turks and Armenians in the early part of this century, and to tell the stories of families and lovers from the small everyday moments of life to the terrible journeys of death, to make a novel so engrossing and keep us awake—that is an accomplishment, and Aline Ohanesian ‘ s first novel is such a wonderful accomplishment. ” —Susan Straight, author of Highwire Moon “ Rich, tragic, compelling, and realized with deep care and insight. ” —Elle “ A book with a mission, giving a voice to history ‘ s silent victims. ” —The New York Times Book Review “ Orhan ‘ s Inheritance illuminates human nature while portraying a devastating time in history . . . A remarkable debut novel that exhibits an impressive grasp of history as well as narrative intensity and vivid prose. ” —Minneapolis Star Tribune “ A remarkable debut from an important new voice. It tells us things we thought we knew and shows us we had no idea. Beautiful and terrible and, finally, indelible. ”

—Luis Alberto Urrea, author of Queen of America

Orlanda

'A story of loss and escape, redemption and forgiveness. Fans of Lucinda Riley will adore it' (Sunday Express)

The Spy Went Dancing

Science-fiction, the Early Years

Well- Mannered Assassin “Aline, Countess of Romanones, lived a life of glamour and danger that Ingrid Bergman only played at in Notorious.” From Times magazineAfter three thrilling memoirs, America’s glamorous secret agent gives us a novel of international intrigue and terror so rich in detail that only someone who had lived through such dangers could have imagined

it. In her fourth book, Aline Romanones, American beauty, Spanish socialite, devoted mother and spy, makes her first foray into the world of fiction. Drawing on some of her most frightening moments as an undercover agent, as well as her unique channels of information, the Countess crafts a novel of stunning suspense. When a handsome young man calls on business one day, for Aline a pleasant and casual acquaintanceship begins. Yet the flowers she receives suggest he has something different in mind. Only afterward, when it is too late to change the course of events, will she learn the truth that her charming new friend is actually the notorious terrorist known as Carlos the Jackal. A deadly game of cat and mouse ensues, taking Aline through a host of lavish settings in Bavaria, Paris, and Marbella, where friends can no longer be trusted and she will need all her skills as a former OSS operative to get out alive. "For glamorous adventure and old-fashioned excitement, this is as good as it gets," wrote *Cosmopolitan* of *The Spy Went Dancing*, Aline Romanones' best-selling successor to *The Spy Wore Red*. But now, with her first outing in fiction, the best gets even better. ALINE GRIFFITH was born in Pearl River, New York. In 1943, while working as a model, she was recruited by the Office of Strategic Services, trained, and flown to Madrid. There, in addition to conducting espionage work, she met and married the Count of Quintanilla, later to become the Count of Romanones. She now makes her home in Spain and New York City.