

## Mythologies Roland Barthes

"This new edition of MYTHOLOGIES is the first complete, authoritative English version of the French classic, Roland Barthes's most emblematic work"---

Suspicious of what he called the spectator's “sticky” adherence to the screen, Roland Barthes had a cautious attitude towards cinema. Falling into a hypnotic trance, the philosopher warned, an audience can become susceptible to ideology and “myth”. In this book, Patrick Ffrench explains that although Barthes was wary of film, he engaged deeply with it. Barthes' thought was, Ffrench argues, punctuated by the experience of watching films – and likewise his philosophy of photography, culture, semiotics, ethics and theatricality have been immensely important in film theory. Focusing particularly on the essays 'The Third Meaning' and 'On Leaving the Cinema' and the acclaimed book Camera Lucida, Ffrench examines Barthes' writing and traces a persistent interest in films and directors, from Fellini and Antonioni, to Eisenstein, the Marx Brothers and Hitchcock. Ffrench explains that although Barthes found pleasure in “leaving the cinema” – disconnecting from its dangerous allure by a literal exit or by forcefully breaking the trance – he found value in returning to the screen anew. Barthes delved beneath the pull of progressing narrative and the moving image by becoming attentive to space and material aesthetics. This book presents an invaluable reassessment of one of the most original and subtle thinkers of the twentieth-century: a figure indebted to the movies.

Artificial Mythologies was first published in 1997. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Cultural critics teach us that myths are artificial. Cultural innovators use the artificial to make something new. In this exhilarating guide, Craig J. Saper takes us on an eye-opening tour of the process of cultural invention-willfully entertaining foolish, absurd, even fake, solutions as a way of reaching new perspectives on cultural problems. Saper deploys this method to reveal unsuspected connections among major cultural issues, such as urban decay, the dangers of television's power, family values, and conservative criticism of higher education. The model Saper uses builds on the later works of the revered French cultural critic Roland Barthes. These works, Saper argues, suggest poignant, playful, and productive ways of engaging dominant methodologies and mythologies. Artificial Mythologies shows us how, by allowing the artificial-our received ideas, common responses, and cultural mythologies-full play, we can arrive at provocative new solutions. The book demonstrates that the very conceptions of media and sociocultural issues that stymie innovation can be made to serve the cause of invention. Craig J. Saper is assistant professor in the Department of English at the University of Pennsylvania.

"In his Course in General Linguistics, first published in 1916, Saussure postulated the existence of a general science of signs, or Semiology, of which linguistics would form only one part. Semiology, therefore aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification . . . The Elements here presented have as their sole aim the extraction from linguistics of analytical concepts which we think a priori to be sufficiently general to start semiological research on its way. In assembling them, it is not presupposed that they will remain intact during the course of research; nor that semiology will always be forced to follow the linguistic model closely. We are merely suggesting and elucidating a terminology in the hope that it may enable an initial (albeit provisional) order to be introduced into the heterogeneous mass of significant facts. In fact what we purport to do is furnish a principle of classification of the questions. These elements of semiology will therefore be grouped under four main headings borrowed from structural linguistics: I. Language and Speech; II. Signified and Signifier; III. Syntagm and System; IV. Denotation and Connotation."--Roland Barthes, from his Introduction

The Sweet Smell of Psychosis

A Reader

Camera Lucida

Roland Barthes' Cinema

A Novella

Criticism of Theology

In Fashion, Media, Promotion: the new black magicFashion is linked to its communication networks - involving thereader in the process of selling Fashion in the global marketplace.Fashion's ingenuity in adapting to new means of promotion fordigital and print media, websites, advertising, cinema, music andtelevision, is celebrated. Hollywood's role in shaping Fashion's influence is assessedthrough Audrey Hepburn's persuasive iconography and the impact ofthe most watched movie of the 20th century: Gone with theWind. Exceptional designers Coco Chanel, Christian Dior, ReiKawakubo, Mary Quant, Elsa Schiaparelli, Vivienne Westwood areconsidered, together with extraordinary innovators Paul Smith,Vidal Sassoon, Lynne Franks. Roland Barthes' Fashion System andMythologies are viewed as cultural and promotional texts,with revealing insights into the technologies which bring Fashionto mass audiences. Marketing and branding successes are reviewed and Fashion'scontinuing narrative is illustrated with luminous colourimages.

In Roland Barthes's eyes, Philippe Sollers embodied the figure of the contemporary writer forever seeking something new. Thirty-six years after Barthes produced his study Sollers Writer, Sollers has written a book on the man who was his friend and who shared with him a total faith in literature as a force of invention and discovery, as a resource and an encyclopaedia. They met regularly, exchanged many letters and fought many battles together, against every kind of academicism, every political and ideological regression. Barthes shed light on Sollers's work in a series of articles that are still of great relevance today. Sollers, in turn, assumed the role of Barthes's publisher at Le Seuil from the publication of his Critical Essays in 1964, and was left deeply shocked and saddened by Barthes's death in 1980. In short, they were very close to each other, despite their differences, and Sollers expresses here what this meant at the time and what it continues to represent, highlighting the themes that sustained their friendship. The book also contains some thirty letters from Barthes to Sollers, completing our image of one of the most extraordinary partnerships in French literary life.

"Barthes's most popular and unusual performance as a writer is "A Lover's Discourse," a writing out of the discourse of love. This language primarily the complaints and reflections of the lover when alone, not exchanges of a lover with his or her partner is unfashionable. Thought it is spoken by millions of people, diffused in our popular romances and television programs as well as in serious literature, there is no institution that explores, maintains, modifies, judges, repeats, and otherwise assumes responsibility for this discourse . . . Writing out the figures of a neglected discourse, Barthes surprises us in "A Lover's Discourse" by making love, in its most absurd and sentimental forms, an object of interest." Jonathan Culler

A series of essays in which Barthes seeks to tear away masks and demystify the signs, signals, gestures and messages through which western society sustains, sells, identifies and yet obscures itself.

On Marxism and Theology III

Semiological Sketches

Myths and Mythologies

Against Automation Mythologies

Mythologies of Martial Arts

Mythomania: Tales of Our Times, from Apple to Isis

*In his first book, French critic Roland Barthes defines the complex nature of writing, as well as the social, historical, political, and personal forces responsible for the formal changes in writing from the classical period to recent times. Copyright © Libri GmbH. All rights reserved.*

*The most famous name in French literary circles from the late 1950s till his death in 1981, Roland Barthes maintained a contradictory rapport with the cinema. As a cultural critic, he warned of its surreptitious ability to lead the enthralled spectator toward an acceptance of a pre-given world. As a leftist, he understood that spectacle could be turned against itself and provoke deep questioning of that pre-given world. And as an extraordinarily sensitive human being, he relished the beauty of images and the community they could bring together.*

*In this appealing and luminous collection of essays, Roland Barthes examines the mundane and exposes hidden texts, causing the reader to look afresh at the famous landmark and symbol of Paris, and also at the Tour de France, the visit to Paris of Billy Graham, the flooding of the Seine--and other shared events and aspects of everyday experience.*

*First published in 1977, Roland Barthes by Roland Barthes is the great literary theorist's most original work--a brilliant and playful text, gracefully combining the personal and the theoretical to reveal Roland Barthes's tastes, his childhood, his education, his passions and regrets.*

Blue Mythologies

Alien vs. Predator

Roland Barthes and Film

Structuralism & Semiotics

The New Black Magic

A Biography

**"This guide discusses the nature and development of structuralism and semiotics, calling for a new critical awareness of the ways in which we communicate and drawing attention to their implications for our society. Published in 1977 as the first volume in the New Accents series, Structuralism and Semiotics made crucial debates in critical theory accessible to those with no prior knowledge of the field, thus enacting its own small revolution. Since then a generation of readers has used the book as an entry not only into structuralism and semiotics, but into the wide range of cultural and critical theories underpinned by these approaches." "Structuralism and Semiotics remains the clearest introduction to some of the most important topics in modern critical theory. An afterword and fresh suggestions for further reading ensure that this new edition will become, like its predecessor, the essential starting point for anyone new to the field."--BOOK JACKET.**

**Paris. The name alone conjures images of chestnut-lined boulevards, sidewalk cafés, breathtaking façades around every corner--in short, an exquisite romanticism that has captured the American imagination for as long as there have been Americans. In 1995, Adam Gopnik, his wife, and their infant son left the familiar comforts and hassles of New York City for the urbane glamour of the City of Light. Gopnik is a longtime New Yorker writer, and the magazine has sent its writers to Paris for decades--but his was above all a personal pilgrimage to the place that had for so long been the undisputed capital of everything cultural and beautiful. It was also the opportunity to raise a child who would know what it was to romp in the Luxembourg Gardens, to enjoy a croque monsieur in a Left Bank café--a child (and perhaps a father, too) who would have a grasp of that Parisian sense of style we Americans find so elusive. So, in the grand tradition of the American abroad, Gopnik walked the paths of the Tuileries, enjoyed philosophical discussions at his local bistro, wrote as violet twilight fell on the arrondissements. Of course, as readers of Gopnik's beloved and award-winning "Paris Journals" in The New Yorker know, there was also the matter of raising a child and carrying on with day-to-day, not-so-fabled life. Evenings with French intellectuals preceded middle-of-the-night baby feedings; afternoons were filled with trips to the Musée d'Orsay and pinball games; weekday leftovers were eaten while three-star chefs debated a "culinary crisis." As Gopnik describes in this funny and tender book, the dual processes of navigating a foreign city and becoming a parent are not completely dissimilar journeys--both hold new routines, new languages, a new set of rules by which everyday life is lived. With singular wit and insight, Gopnik weaves the magical with the mundane in a wholly delightful, often hilarious look at what it was to be an American family man in Paris at the end of the twentieth century. "We went to Paris for a sentimental reeducation-I did anyway-even though the sentiments we were instructed in were not the ones we were expecting to learn, which I believe is why they call it an education."**

**Weaves ancient myth into modern celebrity and consumerist culture to expose the absurdity and occasional insanity of twenty-first-century society, economy, and politics Despite a proclaimed respect for scientific reason, humans are still as intrigued by myth as their remote ancestors. Laptops and smartphones are sold under a logo that invokes the forbidden fruit of the Garden of Eden; skimpily clad classical nymphs cavort in TV reality shows; Narcissus makes a comeback whenever we snap a selfie. Mythical creatures such as handsome vampires abound in best-selling novels. Myth has also invaded the political realm, now that terrorists brandish black flags and recite theological mantras as they martyr themselves. In twenty-seven self-contained entries, Conrad illuminates in his own remarkable way subjects from the British Queen to the Kardashians, via Banksy, vaping, and the inception of the Large Hadron Collider. In Judge Judy, he shows a matronly Roman goddess dispensing justice with a fly swatter. In the metamorphosis of Caitlyn Jenner from Olympic athlete and paterfamilias into idealized female form, he finds parallels to the transformations of the residents of Mount Olympus. Myths used to tell us where we came from. Now, alarmed but also elated by the pace of change in our society, we need them to tell us where we are going.**

**Mythologies. - Paris: Ed. du Seuil(1957). 267 S. 8" MythologiesMacmillanMythologiesThe Complete Edition, in a New TranslationMacmillan**

**What is Sport?**

**Mourning Diary**

**Paris to the Moon**

**The Eiffel Tower, and Other Mythologies**

**Selected Prose, 1965-2003**

**Myth, Eroticism and Poetics**

Roland Barthes was one of the most widely influential thinkers of the 20th Century and his immensely popular and readable writings have covered topics ranging from wrestling to photography. The semiotic power of fashion and clothing were of perennial interest to Barthes and The Language of Fashion - now available in the Bloomsbury Revelations series - collects some of his most important writings on these topics. Barthes' essays here range from the history of clothing to the cultural importance of Coco Chanel, from Hippy style in Morocco to the figure of the dandy, from colour in fashion to the power of jewellery. Barthes' acute analysis and constant questioning make this book an essential read for anyone seeking to understand the cultural power of fashion.

A brief and brilliant satire of magazine hacks and fashionistas, The Sweet Smell of Psychosis shows Will Self—a writer hailed by Time as “brilliant, iconoclastic . . . one of Britain’s most original young writers”—at the top of his form. It looks like it’s going to be quite a Christmas for Richard Hermes, powdered with cocaine and whining with the white noise of urban derangement. Not so much enfolded as trapped in the bosom of the most venal media clique in London, Richard is losing it on all fronts: he’s losing his heart to Ursula Bentley, a nubile and vacuous magazine columnist; he’s in danger of losing his job at the pretentious listings magazine Rendezvous; he’s losing his mind courtesy of Colombia’s chief illegal export; and, worst of all, he’s losing his soul . . . to the king-of-all-media and sinister purveyor of opportunities—sexual, chemical, and professional—known only as Bell. Murky, paranoid, and hilarious, The Sweet Smell of Psychosis is Will Self at his best.

Mythologies of Martial Arts is an introduction to the key myths and ideologies around martial arts in contemporary popular culture internationally. It is the first book to draw together practical experience and seminal texts across a multitude of disciplines to offer original insights into the complex, contradictory world of martial arts. It is an accessible but theoretically sophisticated book aimed at student, scholars and anyone interested in martial arts practice.

"No denunciation without its proper instrument of close analysis," Roland Barthes wrote in his preface to Mythologies. There is no more proper instrument of analysis of our contemporary myths than this book?one of the most significant works in French theory, and one that has transformed the way readers and philosophers view the world around them.

The Language of Fashion

Barthes

An Analysis of Roland Barthes's Mythologies

Elements of Semiology

The Complete Edition, in a New Translation

Fashion, Media, Promotion

Poet and translator Sarah Ruden offers a sparkling new translation of one of our prime sources for archaic Greek mythology, ritual, cosmology, and psychology.

In the final stages of his career, Roland Barthes abandoned his long-standing suspicion of photographic representation to write Camera Lucida, at once an elegy to his dead mother and a treatise on photography. In Writing the Image After Roland Barthes, Jean-Michel Rabaté and nineteen contributors examine the import of Barthes’s shifting positions on photography and visual representation and the impact of his work on current developments in cultural studies and theories of the media and popular culture.

In this elegant paperback gift edition, one of the major figures of 20th-century French literature and thought offers a poetic meditation on professional sport.

American Mythologies examines eleven myths that form part of the storehouse of present-day American mythologies, elucidating the nature of contemporary myths by investigating their ideological sub-terrain. Grounded in a semiological approach, which explores the displacement of information and the transformation of signs that characterise mythic communication, this book sheds light on the socio-economic, gendered, national and racial interests that lie behind myth-making. Presenting rich case studies from popular culture and public discourse, it demonstrates the manner in which these myths, and American mythology in general, promote the core values of everyday life under capitalism: rugged individualism, the unfettered right to accumulate wealth, the superior moral character of free-enterprise democracy, and its abundant opportunities for every citizen. By the same token, that same mythology negates the corruption endemic to the capitalist social order, an order that also promotes inescapable class, racial, and gender inequalities which confine the majority of Americans to a life

constant economic struggle. A fresh critique of the foundations of American culture, American Mythologies will appeal to those with interests in sociology, social and cultural theory, and cultural and media studies.

Image-Music-Text

Reflections on Photography

Empire of Signs

A Communication Analysis of Gandhi's Swadeshi Revolution

Writing the Image After Roland Barthes

Fragments

"Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

Through a lively and thorough critical commentary, Criticism of Theology engages with some of the most significant Marxists who are fascinated by religion: Max Horkheimer, E.P. Thompson, G.E.M. de Ste. Croix, Michael L ö wy, Roland Barthes, Gilles Deleuze, Felix Guattari and Antonio Negri.

Roland Barthes (1915-1980) was a central figure in the thought of his time, but he was also something of an outsider. His father died in the First World War, he enjoyed his mother ’ s unfailing love, he spent long years in the sanatorium, and he was aware of his homosexuality from an early age: all this soon gave him a sense of his own difference. He experienced the great events of contemporary history from a distance. However, his life was caught up in the violent, intense sweep of the twentieth century, a century that he helped to make intelligible. This major new biography of Barthes, based on unpublished material never before explored (archives, journals and notebooks), sheds new light on his intellectual positions, his political commitments and his ideas, beliefs and desires. It details the many themes he discussed, the authors he defended, the myths he castigated, the polemics that made him famous and his acute ear for the languages of his day. It also underscores his remarkable ability to see which way the wind was blowing Ð and he is still a compelling author to read in part because his path-breaking explorations uncovered themes that continue to preoccupy us today. Barthes ’ s life story gives substance and cohesion to his career, which was guided by desire, perspicacity and an extreme sensitivity to the material from which the world is shaped Ð as well as a powerful refusal to accept any authoritarian discourse. By allowing thought to be based on imagination, he turned thinking into both an art and an adventure. This remarkable biography enables the reader to enter into Barthes ’ s life and grasp the shape of his existence, and thus understand the kind of writer he became and how he turned literature into life itself.

Contains seven essays. Three of them use only pictures. Examines the relationship between what we see and what we know.

A Lover's Discourse

The Friendship of Roland Barthes

Mythologies. - Paris: Ed. du Seuil(1957). 267 S. 8 °

Business Science Fiction and the Ruse of the Robots

Homeric Hymns

Paper Trail

Richard Howard has been writing stylish, deeply informed commentary on modern culture and literature for more than four decades. Here is a selection of his finest essays, including some never before published in book form, on a splendid range of subjects—from American poets like Emily Dickinson and Marianne Moore to French artists such as Rodin and Michel Delacroix. Also included are considerations of modern sculpture and of the photography of the human body. Howard's intense familiarity with modern poetry is seen to excellent effect in essays on the "poetry of forgetting," on the causes and effects of experimental poetry, and on the first books of poets whose work he helped introduce--among them, J. D. McClatchy, Frank Bidart, and Cynthia MacDonald. Of course, Howard brings to his consideration of French literature a rare wisdom drawn from his celebrated work as a translator of Stendhal and Gide, Barthes and Cocteau, Yourcenar and Gracq. Hilton Kramer once wrote that Richard Howard "performs the essential critical service. He shows us the extent of the terrain. He points out its essential features. And he gives us a very vivid sense of its ethos as well as of its esthetics." Howard, now in his seventy-fifth year, continues his adroit, inventive commentary, which enriches us all.

The photographic message.-- Rhetoric of the image.-- The third meaning.-- Diderot, Brecht, Eisenstein.-- Introduction to the structural analysis of narratives.-- The struggle with the angel.-- The death of the author.-- Musica practica.-- From work to text -- Change the object itself -- Lesson in writing -- The grain of the voice -- Writers, intellectuals, teachers.

In all cultures and at all times, humans have told stories about where they came from, who they are and how they should live their lives. 'Myths and Mythologies' brings together the key classic and contemporary writings - philosophical, psychological, sociological, semiological and cognitivist - on myth. To the insider, myths contain truth, revelation and a 'history of ourselves'; to the outsider, a culture s myths can be seen as the product of foolish, infantile and wishful thinking. Myths tell us about specific cultures, about human creativity, and how narrative shapes and reflects understanding. The 'Reader' is an invaluable resource for students and scholars interested in the impact of narrative on human culture and the meaning of truth in religious language.

Mythologies is a masterpiece of analysis and interpretation. At its heart, Barthes's collection of essays about the "mythologies" of modern life treats everyday objects and ideas – from professional wrestling, to the Tour de France, to Greta Garbo's face – as though they are silently putting forward arguments. Those arguments are for modernity itself, the way the world is, from its class structures, to its ideologies, to its customs. In Barthes's view, the mythologies of the modern world all tend towards one aim: making us think that the way things are, the status quo, is how they should naturally be. For Barthes, this should not be taken for granted; instead, he suggests, it is a kind of mystification, preventing us from seeing things differently or believing they might be otherwise. His analyses do what all good analytical thinking does: he unpicks the features of the arguments silently presented by his subjects, reveals their (and our) implicit assumptions, and shows how they point us towards certain ideas and conclusions. Indeed, understanding Barthes' methods of analysis means you might never see the world in the same way again. Six skills combine to make up our ability to think critically. Mythologies is an especially fine example of a work that uses the skills of analysis and creative thinking.

Reflections on a Colour

Roland Barthes by Roland Barthes

Mythologies

Clothing for Liberation

Artificial Mythologies

This is the first analysis of Gandhi's dressing style in terms of communication theory and an exploration of the subliminal messages that were subtly communicated to a large audience. Peter Gonsalves chooses three famous theorists from the field of communication studies and looks at Gandhi through the lens of each one, to give us a fascinating and new insight into one of the most famous men from South Asia. The author first prepares the ground for the theoretical investigation by exploring the breadth of Gandhi's communication skills. He provides essential information on a wide range of Gandhi's communication skills, with a view to proposing interesting areas of research for communication scholars. The book deals with the qualitative and quantitative aspects of Gandhi's verbal output, his linguistic capacity, his journalistic and letter-writing style, his peace communication in an atmosphere of conflict, his organizational ability and the international repercussions of his mass mediated messages. It also elaborates the different types of non-verbal communication he used, such as silence, fasting, clothing, personal presence and charisma. The book closes with, perhaps for the first time, a Gandhian approach to symbolisation for socio-political change.Photographs of Gandhi in different phases of his life have been used to provide a visual chronology of sartorial change and emphasise the arguments in the book.

The debut collection of a poet whose savage, hilarious work has already received extraordinary notice. Since his poems first began to appear in the pages of The New Yorker and Poetry, there has been a lot of excited talk about the fresh and inventive work of Michael Robbins. Equal parts hip- hop, John Berryman, and capitalism seeking death and not finding it, Robbins's poems are strange, wonderful, wild, and completely unlike anything else being written today. As allusive as the Cantos, as aggressive as a circular saw, this debut collection will offend none but the virtuous, and is certain to receive an enormous amount of attention.

Mythologies is a masterpiece of analysis and interpretation. At its heart, Barthes's collection of essays about the "mythologies" of modern life treats everyday objects and ideas - from professional wrestling, to the Tour de France, to Greta Garbo's face - as though they are silently putting forward arguments. Those arguments are for modernity itself, the way the world is, from its class structures, to its ideologies, to its customs. In Barthes's view, the mythologies of the modern world all tend towards one aim: making us think that the way things are, the status quo, is how they should naturally be. For Barthes, this should not be taken for granted; instead, he suggests, it is a kind of mystification, preventing us from seeing things differently or believing they might be otherwise. His analyses do what all good analytical thinking does: he unpicks the features of the arguments silently presented by his subjects, reveals their (and our) implicit assumptions, and shows how they point us towards certain ideas and conclusions. Indeed, understanding Barthes' methods of analysis means you might never see the world in the same way again. Six skills combine to make up our ability to think critically. Mythologies is an especially fine example of a work that uses the skills of analysis and creative thinking.

Inspired by Roland Barthes ’ s practice of "semioclasm" in Mythologies, this book offers a "technoclasm"; a cultural critique of US narratives, discourses, images, and objects that have transformed the politics of automation into statements of fact about the "rise of the robots". Treating automation as an ensemble of technologies and science fictions, this book foregrounds automation ’ s ideologies, exaggerations, failures, and mystifications of the social value of human labor in order to question accepted and prolific automation mythologies. Jesse Ramirez offers a study of automation that recognizes automation as a technosocial project, that uses the tools of cultural studies and history to investigate the narratives and ideologies that often implicitly frame the automation debate, and that concretely and soberly assesses the technologies that have made the headlines. The case studies featured include some of the most widely cited and celebrated automatic technologies, such as the Baxter industrial robot, the self-driving car, and the Watson AI system. An ideal resource for anyone interested in or studying emerging technology and society, automation, Marxian cultural theory, cultural studies, science fiction studies, and the cultural history of technology.

A Guide to Cultural Invention

Writing Degree Zero

Ways of Seeing

American Mythologies

An analysis of the culture of Japan includes discussions of haiku, cooking, Zen Buddhism, the custom of bowing, and the layout of cities

A major discovery: The lost diary of a great mind—and an intimate, deeply moving study of grief The day after his mother's death in October 1977, the influential philosopher Roland Barthes began a diary of mourning. Taking notes on index cards as was his habit, he reflected on a new solitude, on the ebb and flow of sadness, and on modern society's dismissal of grief. These 330 cards, published here for the first time, prove a skeleton key to the themes he tackled throughout his work. Behind the unflinching mind, "the most consistently intelligent, important, and useful literary critic to have emerged anywhere" (Susan Sontag), lay a deeply sensitive man who cherished his mother with a devotion unknown even to his closest friends.

The sea, the sky, the veins of your hands, the earth when photographed from space--blue sometimes seems to overwhelm all the other shades of our world in its all-encompassing presence. The blues of Blue Mythologies include those present in the world's religions, eggs, science, slavery, gender, sex, art, the literary past, and contemporary film. Carol Mavor's engaging and elegiac readings in this beautifully illustrated book take the reader from the blue of a newborn baby's eyes to Giotto's frescoes at Padua, and from the films of Derek Jarman and Krzysztof Kiéslowski to the islands of Venice and Aran. In each example Mavor unpicks meaning both above and below the surface of culture. In an echo of Roland Barthes's essays in Mythologies, blue is unleashed as our most familiar and most paradoxical color. At once historical, sociological, literary, and visual, Blue Mythologies gives us a fresh and contemplative look into the traditions, tales, and connotations of those somethings blue.