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Villa America

Villa AmericaA NovelLittle, Brown

Summer seemed to arrive at that moment, with its mysterious mixture of salt, cold flesh and fuel. Nick and her cousin, Helena, have grown up sharing sultry summer heat, sunbleached boat docks, and midnight gin parties on Martha's Vineyard in a glorious old family estate known as Tiger House. In the days following the end of the Second World War, the world seems to offer itself up, and the two women are on the cusp of their 'real lives': Helena is off to Hollywood and a new marriage, while Nick is heading for a reunion with her own young husband, Hughes, about to return from the war. Soon the gilt begins to crack. Helena's husband is not the man he seemed to be, and Hughes has returned from the war distant, his inner light curtained over. On the brink of the 1960s, back at Tiger House, Nick and Helena--with their children, Daisy and Ed--try to recapture that sense of possibility. But when Daisy and Ed discover the victim of a brutal murder, the intrusion of violence causes everything to unravel. The members of the family spin out of their prescribed orbits, secrets come to light, and nothing about their lives will ever be the same. Brilliantly told from five points of view, with a magical elegance and suspenseful dark longing, Tigers in Red Weather is an unforgettable debut novel from a writer of extraordinary insight and accomplishment.

"Makes you want to travel, do somersaults and stretches, drink champagne in evening dress, read, think ... Intoxicating."—Publishers Weekly "A deeply human story of beauty and loss."—Christine Coulson, author of Metropolitan Stories: A Novel Along the French Riviera in the early 1900s, an illustrious family in thrall to classical antiquity builds a fabulous villa—a replica of a Greek palace, complete with marble columns and frescoes depicting mythological gods. The Reinachs--related to other wealthy Jews like the Rothschilds and the Ephrussis—attempt to recreate a "pure beauty" lost in the 20th century. The narrator of this brilliant novel calls the imposing house an act of delirium, "proof that one could travel back in time, just like resetting a clock, and resist the outside world." The story of the villa and its glamorous inhabitants is recounted by the son of a servant from the nearby estate of Gustave Eiffel, designer of the Paris tower, and the two contrasting structures present opposite responses to modernity. The son is adopted by the Reinachs, initiated into the era of Socrates and instructed in classical Greek. He joins a family pilgrimage to Athens, falls in love with a married woman, and survives the Nazi confiscation of the house and deportation to death camps of Reinach grandchildren. This is a Greek epic for the modern era.

Imagine that there are American MIAs who chose to remain missing after the Vietnam War. Imagine that there is a family in which four generations of strong, alluring women have shared a mysterious connection to an outlandish figure from Japanese folklore. Imagine just those things (don't even try to imagine the love story) and you'll have a foretaste of Tom Robbins's eighth and perhaps most beautifully crafted novel--a work as timeless as myth yet as topical as the latest international threat. On one level, this is a book about identity, masquerade and disguise--about "the false mustache of the world"--but neither the mists of Laos nor the smog of Bangkok, neither the overcast of Seattle nor the fog of San Francisco, neither the murk of the intelligence community nor the mummery of the circus can obscure the linguistic phosphor that illuminates the pages of Villa Incognito. A female fan once wrote to Tom Robbins: "Your books make me think, they make me laugh, they make me horny and they make me aware of the wonder of everything in life." Villa Incognito will surely arouse a similar response in many readers, for in its lusty, amusing way it both celebrates existence and challenges our ideas about it. To say much more about a novel as fresh and surprising as Villa Incognito would run the risk of diluting the sheer fun of reading it. As his dedicated readers worldwide know full well, it's best to climb aboard the Tom Robbins tilt-a-whirl, kiss preconceptions and sacred cows goodbye and simply enjoy the ride.

A Reckoning with the History of Slavery Across America

Sara & Gerald

Letters from the Lost Generation

Gerald and Sara Murphy: A Lost Generation Love Story

Infrastructure Development in North America and Europe

The Miami estate of Vizcaya, like its palatial contemporaries Biltmore and San Simeon, represents an achievement of the Gilded Age, when country houses and their gardens were a conspicuous measure of personal wealth and power. In Vizcaya: An American Villa and Its Makers, a celebrated architecture critic and writer and an award-winning landscape architect explore the little-known story of Vizcaya, an extraordinary national treasure. Witold Rybczynski and Laurie Olin use a rich collection of illustrations, historic photographs, and narrative to document the creation of this stunning house and landscape. Vizcaya was completed in 1916 as the winter retreat of Chicago industrialist James Deering. The cosmopolitan bachelor, who chose Miami for its warm climate, enlisted the guidance of artist Paul Chalfin, with whom he traveled throughout Italy to survey houses and gardens. With the assistance of architect F. Burrall Hoffman, Jr., and garden designer Diego Suarez, the 180-acre site on Biscayne Bay was transformed into a grand estate, complete with lagoons, canals, citrus groves, a farm village, a yacht harbor, and a 40-room Baroque mansion. The lure of this architectural and landscape masterpiece, named for a Spanish Basque province, is undeniable. John Singer Sargent planned a short visit in 1917 but stayed for several months, producing an inspired series of watercolors, many of which are reproduced here for the first time. The book is further enriched by archival material and by the color images of noted photographer Steven Brooke, paying homage to Vizcaya as a lens through which readers learn about architecture, landscape and garden design, interior decoration, and art.

Das Leben an der Côte d'Azur der 1920er Jahre ist aufregend. Und so weht stets ein Hauch von "The Great Gatsby" durch die Seiten dieses fabelhaften Romans. Im Herzen der Handlung stehen Gerald Murphy und Sara, in deren Haus Berühmtheiten wie Hemingway, die Fitzgeralds und Picasso verkehren. Auch Gerald ist Maler. Sara und er heiraten gegen den Willen ihrer Eltern. In der Villa America verbringen sie regelmäßig die Sommersaison inmitten ihres Freundeskreises aus exzentrischen Künstlerpersönlichkeiten. Heimlich beginnt Gerald eine Affäre mit dem Piloten Owen. Und im Laufe der Zeit trüben Intrigen und Eifersüchteleien das unbeschwerte Leben in der prächtigen Villa. Hat Saras und Geralds Ehe noch eine Chance? Liza Klaussmann ist ein mitreißender Künstlerroman gelungen, eine fein gezeichnete Milieustudie, in der fast alle Charaktere historisch belegt sind.

An exploration of the dynamic artistic relationships between France and the United States during the inter-war period, featuring essayists from both sides of the Atlantic.

With his debut novel on legendary Texas outlaw John Wesley Hardin, The Pistoleer, James Carlos Blake demonstrated a rare talent for western and historical fiction. His second book, The Friends of Pancho Villa, now back in print, further proved his mastery in the genre, taking on an even mightier figure of North American legend—the most memorable leader of the Mexican Revolution. Violently waged from 1910 to 1920, the revolution profoundly transformed Mexican government and culture. And Pancho Villa was its "incarnation and its eagle of a soul"—so says Rodolfo Fierro, the novel's narrator, an ex-con, train robber, and Villa's loyal friend. Killers of men and lovers of life, the revolutionaries fought for freedom, for a new Mexico, for Villa. And in return, they shared victory and death with their country's most powerful hero. The Friends of Pancho Villa is a masterpiece of ferocious loyalty, bloody revolution, and legends that live forever.

The Strange Days of the United Soccer Association

Villa America and After

Rome and a Villa

A Novel

Roman

Villa, Pershing, the Texas Rangers, and an American Invasion

A dazzling novel set in the French Riviera based on the real-life inspirations for F. Scott Fitzgerald's Tender is The Night. When Sara Wiborg and Gerald Murphy met and married, they set forth to create a beautiful world together-one that they couldn't find within the confines of society life in New York City. They packed up their children and moved to the South of France, where they immediately fell in with a group of expats, including Hemingway, Picasso, and Zelda and Scott Fitzgerald. On the coast of Antibes they built Villa America, a fragrant paradise where they invented summer on the Riviera for a group of bohemian artists and writers who became deeply entwined in each other's affairs. There, in their oasis by the sea, the Murphys regaled their guests and their children with flamboyant beach parties, fier debates over the newest ideas, and dinners beneath the stars. It was, for a while, a charmed life, but these were people who kept secrets, and who beneath the sparkling veneer were heartbreakingly human. When a tragic accident brings Owen, a young American aviator who fought in the Great War, to the south of France, he finds himself drawn into this flamboyant circle, and the Murphys find their world irrevocably, unexpectedly transformed. A handsome, private man, Owen intrigues and unsettles the Murphys, testing the strength of their union and encouraging a hidden side of Gerald to emerge. Suddenly a life in which everything has been considered and exquisitely planned becomes volatile, its safeties breached, the stakes incalculably high. Nothing will remain as it once was. Liza Klaussman expertly the 1920s cultural scene of the so-called "Lost Generation." Ravishing and affecting, and written with infinite tenderness, VILLA AMERICA is at once the poignant story of a marriage and of a golden age that could not last.

New York Times Bestseller: "A marvelously readable biography" of the couple and their relationships with Picasso, Fitzgerald, and other icons of the era (The New York Times Book Review). Wealthy Americans with homes in Paris and on the French Riviera, Gerald and Sara Murphy were at the very center of expatriate cultural and social life during the modernist ferment of the 1920s. Gerald Murphy—witty urbane, and elusive—was a giver of magical parties and an acclaimed painter. Sara Murphy, an enigmatic beauty who wore her pearls to the beach, enthralled and inspired Pablo Picasso (he painted her both clothed and nude), Ernest Hemingway, and F. Scott Fitzgerald. The models for Nicole and Dick Diver in Fitzgerald's Tender Is the Night, the Murphys also counted among their friends John Dos Passo Dorothy Parker, Fernand Léger, Archibald MacLeish, Cole Porter, and a host of others. Far more than mere patrons, they were kindred spirits whose sustaining friendship released creative energy. Yet none of the artists who used the Murphys for their models fully captured the real story of their lives: their Edith Wharton childhoods, their unexpected youthful romance, their ten-year secret courtship, their complex and enduring marriage—and the tragedy that struck them, when the world they had created seemed most perfect. Drawing on a wealth of family diaries, photographs, letters and other papers, as well as on archival research and interviews on two continents, this "brilliantly rendered biography" documents the pivotal role of the Murphys in the story of the Lost Generation (Los Angeles Times). "Often considered minor Lost Generation celebrities, the Murphys were in fact much more than legendary party givers. Vaill's compelling biography unveils their role in the European avant-garde movement of the 1920s; Gerald was a serious modernist painter. But Vaill also shows how their genius for friendship and for transforming daily life into art attracted the most creative minds of the time." —Library Journal

Based on archival research, this study of Pancho Villa aims to separate myth from history. It looks at Villa's early life as an outlaw and his emergence as a national leader, and at the special considerations that transformed the state of Chihuahua into a leading centre of revolution.

"The dramatic story of how U.S.-Mexico border tensions erupted into open warfare in 1916, as a U.S. military expedition crossed the border to try to capture Mexican guerrilla Pancho Villa--a military incursion whose effects still haunt the border region to this day"--

Target: Villa!: America's First Terrorist

International Trade and Transportation Infrastructure Development

Living Well is the Best Revenge

The Birth and Rebirth of a Ninteenth-Century Louisiana Garden

Vizcaya

A Transatlantic Avant-garde

If our oil addiction is so bad for us, why don't we kick the habit? Looking beyond the usual culprits—Big Oil, petro-states, and the strategists of empire—Lifeblood finds a deeper and more complex explanation in everyday practices of oil consumption in American culture. Those practices, Matthew T. Huber suggests, have in fact been instrumental in shaping the broader cultural politics of American capitalism. How did gasoline and countless other petroleum products become so central to our notions of the American way of life? Huber traces the answer from the 1930s through the oil shocks of the 1970s to our present predicament, revealing that oil's role in defining popular culture extends far beyond material connections between oil, suburbia, and automobility. He shows how oil powered a cultural politics of entrepreneurial life—the very American idea that life itself is a product of individual entrepreneurial capacities. In so doing he uses oil to retell American political history from the triumph of New Deal liberalism to the rise of the New Right, from oil's celebration as the lifeblood of postwar capitalism to increasing anxieties over oil addiction. Lifeblood rethinks debates surrounding energy and capitalism, neoliberalism and nature, and the importance of suburbanization in the rightward shift in American politics. Today, Huber tells us, as crises attributable to oil intensify, a populist clamoring for cheap energy has less to do with American excess than with the eroding conditions of life under neoliberalism.

A photographic record unprecedented in the annals of bandit-heroes spread the legend, and motion pictures gave an extraordinary boost to his notoriety. He is arguably the most widely recognized Mexican in America, and his picture is often found on the walls of Mexican-American restaurants. Catching Villa would prove to be difficult, and to do it, Black Jack Pershing and his force needed to rely on local intelligence. Pershing referred to his intelligence-gathering organization as the Intelligence Section, whose officers interrogated prisoners, recruited guides, interpreters, and informers, and organized a secret service of Mexican expatriates who were more than willing to provide their services against Villa. There were a number of Japanese who were employed with mixed results, and a few reliable local Mexicans were employed in the Secret Service with fairly good results.

Traces the evolution of the modern American dream house from seventeenth-century England to the present.

A dazzling and spellbinding novel about art, love and marriage--in the tradition of "The Paris Wife" and "Above All Things." Sara and Gerald Murphy's good looks, talent for living and perfectly successful marriage breed both devotion and jealousy amongst their friends. But when Owen Chambers, an American aviator, arrives in their lives, the deep emotional fissures in Sara and Gerald's marriage reveal themselves and their lives change forever. "Villa America" is a fictional imagining of the real lives of Americans Sara and Gerald Murphy who, in the heady years of 1920s France, presided over a group of expatriate writers, painters, singers and dancers--including Pablo Picasso and Cole Porter, Ernest Hemingway, John Dos Passos and F. Scott Fitzgerald. This dazzling cast of characters gathered together in the Murphy home in Cap d'Antibe, as both Sara and Gerald cast their elusive magic over all of them. Spanning 1890s New York, the battlefields of WWI, the birth of aviation, the artistic explosion of 1920s France, the Depression and the rise of fascism, "Villa America "charts the beautiful and tragic course of three intertwined lives to create a vivid portrait of a gilded age that couldn't last.

Gerald and Sara Murphy and Friends

Under the Skin

The Friends of Pancho Villa

Villa America

Lifeblood

The Rebirth of Professional Soccer in America

First published in 1977, and now available for a younger generation with a new introduction by the author, Living Well Is the Best Revenge is Calvin Tomkins's now-classic account of the lives of Gerald and Sara Murphy, two American expatriates who formed an extraordinary circle of friends in France during the 1920s. First in Paris and then in the seaside town of Antibes, they played host to some of the most memorable artists and writers of the era, including Cole Porter, Pablo Picasso, Fernand Legér, Ernest Hemingway, and Scott and Zelda Fitzgerald. Gerald Murphy was himself an accomplished painter, though he practiced for only eight years, from 1922 to 1929. Responding to the paintings he saw in Paris with an American sensibility, he produced fifteen works, seven of which survive and one of which is in the collection of The Museum of Modern Art. Illustrated with nearly seventy photographs from the Murphy family album and featuring a special section on Gerald Murphy's paintings, Living Well Is the Best Revenge is a Lost Generation chronicle as charming and fascinating as the couple themselves.

The basis for KILLING EVE, now a major BBC TV series, starring Sandra Oh, written by Phoebe Waller-Bridge 'Gloriously exciting' Metro She is the perfect assassin. A Russian orphan, saved from the death penalty for the brutal revenge she took on her gangster father's killers. Ruthlessly trained. Given a new life. New names, new faces - whichever fits. Her paymasters call themselves The Twelve. But she knows nothing of them. Konstantin is the man who saved her, and the one she answers to. She is Villanelle. Without conscience. Without guilt. Without weakness. Eve Polastri is the woman who hunts her. MI5, until one error of judgment costs her everything. Then stopping a ruthless assassin becomes more than her job. It becomes personal. Originally published as ebook singles: Codename Villanelle, Hollowpoint, Shanghai and Odessa. Villanelle: No Tomorrow is available for pre-order now! Praise for Killing Eve TV series 'A dazzling thriller . . . mightily entertaining' Guardian 'Entertaining, clever and darkly comic' New York Times

The history of soccer in the United States is far richer and more complex than many people realize. Leagues competed in the U.S. as far back as the late 1800s, and in 1919 Bethlehem Steel became the first American professional soccer team to play in Europe when they toured Sweden. Multiple leagues existed during the early 1900s, but after the American Soccer Association folded in 1933, the country did not see a rebirth of professional soccer until 1967. It was a painful, hostile revival that saw dueling groups of American sports entrepreneurs fracture into two separate professional leagues, The United Soccer Association (USA) and the National Professional Soccer League (NPSL). The Rebirth of Professional Soccer in America: The Strange Days of the United Soccer Association tells the story of this largely forgotten chapter in the sport's history. The USA and NPSL were ragged, misshapen pieces of a puzzle that refused to fit together, two leagues competing directly for fans and revenue. While the USA was a league sanctioned by FIFA but absent from the nation's airwaves, the NPSL was considered an "outlaw" league by FIFA but it held an exclusive television contract with CBS. This would have been strange enough, but the USA league imported entire teams from Great Britain, Italy, and South America, including Stoke City, Wolverhampton Wanderers, Cagliari Calcio, and Bangu. This book recounts soccer riots in Yankee Stadium, teams with dual identities, World Cup winners on the pitch, and a cast of characters featuring the likes of Phil Woosnam, Lamar Hunt, Derek Dougan, and Gordon Banks. Drawing on meticulous research and interviews, this book reveals the little-known story that unfolded on the field, in the boardroom, and across the country during this single strange season of professional soccer. Featuring an impressive group of global soccer legends, this book delivers a fascinating piece of soccer history for the growing legions of American soccer supporters, as well as for soccer fans around the world.

Instant #1 New York Times Bestseller Winner of the National Book Critics Circle Award for Nonfiction Winner of the Stowe Prize Winner of 2022 Hillman Prize for Book Journalism PEN America 2022 John Kenneth Galbraith Award for Nonfiction Finalist A New York Times 10 Best Books of 2021 A Time 10 Best Nonfiction Books of 2021 Named a Best Book of 2021 by The New York Times, The Washington Post, The Boston Globe, The Economist, Smithsonian, Esquire, Entropy, The Christian Science Monitor, WBEZ's Nerdette Podcast, TeenVogue, GoodReads, SheReads, BookPage, Publishers Weekly, Kirkus, Fathom Magazine, the New York Public Library, and the Chicago Public Library One of GQ's 50 Best Books of Literary Journalism of the 21st Century Longlisted for the National Book Award Los Angeles Times, Best Nonfiction Gift One of President Obama's Favorite Books of 2021 This compelling #1 New York Times bestseller examines the legacy of slavery in America—and how both history and memory continue to shape our everyday lives. Beginning in his hometown of New Orleans, Clint Smith leads the reader on an unforgettable tour of monuments and landmarks—those that are honest about the past and those that are not—that offer an intergenerational story of how slavery has been central in shaping our nation's collective history, and ourselves. It is the story of the Monticello Plantation in Virginia, the estate where Thomas Jefferson wrote letters espousing the urgent need for liberty while enslaving more than four hundred people. It is the story of the Whitney Plantation, one of the only former plantations devoted to preserving the experience of the enslaved people whose lives and work sustained it. It is the story of Angola, a former plantation-turned-maximum-security prison in Louisiana that is filled with Black men who work across the 18,000-acre land for virtually no pay. And it is the story of Blandford Cemetery, the final resting place of tens of thousands of Confederate soldiers. A deeply researched and transporting exploration of the legacy of slavery and its imprint on centuries of American history, How the Word Is Passed illustrates how some of our country's most essential stories are hidden in plain view—whether in places we might drive by on our way to work, holidays such as Juneteenth, or entire neighborhoods like downtown Manhattan, where the brutal history of the trade in enslaved men, women, and children has been deeply imprinted. Informed by scholarship and brought to life by the story of people living today, Smith's debut work of nonfiction is a landmark of reflection and insight that offers a new understanding of the hopeful role that memory and history can play in making sense of our country and how it has come to be.

Villa Pacifica

During a Year in Italy, a New Jersey Couple Discovers the True Dolce Vita When They Trade Rose-Colored Glasses For 3Ds

Memoirs of Pancho Villa

Not in a Tuscan Villa

Lake Villa Township Illinois

Afton Villa

For decades now, scholars and politicians alike have argued that the concentration of poverty in city housing projects would produce distrust, alienation, apathy, and social isolation—the disappearance of what sociologists call social capital. But relatively few have examined precisely how such poverty affects social capital or have considered for what reasons living in a poor neighborhood results in such undesirable effects. This book examines a neglected Puerto Rican enclave in Boston to consider the pros and cons of social scientific thinking about the true nature of ghettos in America. Mario Luis Small dismantles the theory that poor urban neighborhoods are inevitably deprived of social capital. He shows that the conditions specified in this theory are vaguely defined and variable among poor communities. According to Small, structural conditions such as unemployment or a failed system of familial relations must be acknowledged as affecting the urban poor, but individual motivations and the importance of timing must be considered as well. Brimming with fresh theoretical insights, Villa Victoria is an elegant work of sociology that will be essential to students of urban poverty.

From an award-winning writer at the New York Times Magazine and a contributor to the 1619 Project comes a landmark book that tells the full story of racial health disparities in America, revealing the toll racism takes on individuals and the health of our nation. In 2018, Linda Villarosa's New York Times Magazine article on maternal and infant mortality among black mothers and babies in America caused an awakening. Hundreds of studies had previously established a link between racial discrimination and the health of Black Americans, with little progress toward solutions. But Villarosa's article exposing that a Black woman with a college education is as likely to die or nearly die in childbirth as a white woman with an eighth grade education made racial disparities in health care impossible to ignore. Now, in Under the Skin, Linda Villarosa lays bare the forces in the American health-care system and in American society that cause Black people to "live sicker and die quicker" compared to their white counterparts. Today's medical texts and instruments still carry fallacious slavery-era assumptions that Black bodies are fundamentally different from white bodies. Study after study of medical settings show worse treatment and outcomes for Black patients. Black people live in dirtier, more polluted communities due to environmental racism and neglect from all levels of government. And, most powerfully, Villarosa describes the new understanding that coping with the daily scourge of racism ages Black people prematurely. Anchored by unforgettable human stories and offering incontrovertible proof, Under the Skin is dramatic, tragic, and necessary reading.

"Excellent. This is a fine, and unusual, collection of literary Americana."--Atlantic "Fine comic moments of truth."--New York Times Book Review "An invaluable source of literary history."--Publishers Weekly This is the story of one of the most famous literary "sets" of the twentieth century. Gerald and Sara Murphy were at the center of a group including Ernest Hemingway and his wives, F. Scott and Zelda Fitzgerald, John Dos Passos, Archibald MacLeish, Dorothy Parker, Alexander Woollcott, Robert Benchley, Phillip Barry, and many others. They personified the jazz age and the lost generation. The Murphys have been viewed primarily as cult/pop figures. In this book Miller shows, through a sequential interweaving of letters from several correspondents, that they actually were the nucleus without which the group as we know it would not have stayed together. Miller allows the individual correspondents to tell their own stories, providing new insights into their lives and this era. It is the best sort of eavesdropping. Gerald and Sara Murphy married on December 30, 1915. Both families were moneyed and cosmopolitan. Their attraction to each other was in part based on their desire to escape the routine and predictable social rounds in which their families were immersed. Against their families' wishes, they and their three children left for Europe in 1921. They remained in France for over a decade, and quite naturally socialized with the expatriate set. They were, in part, models for Dick and Nicole Diver in Tender Is the Night. MacLeish wrote poems about them, their friends paid tribute to them and relied on them day to day and in correspondence, and their own letters are worth reading for their liveliness and because they so well preserve a record of the twenties and thirties. Miller provides nearly every extant letter between the Murphys and their friends during those decades. Most of them have not been published previously, and of course, they have never been presented collectively. Together, they constitute an epistolary "novel" of peculiar power and authenticity about a remarkable era. Linda Patterson Miller is associate professor of English at Pennsylvania State University at Ogontz.

A Companion to American Art presents 35newly-commissioned essays by leading scholars that explore themethodology, historiography, and current state of the field ofAmerican art history. Features contributions from a balance of established andemerging scholars, art and architectural historians, and otherspecialists Includes several paired essays to emphasize dialogue and debatebetween scholars on important contemporary issues in American arthistory Examines topics such as the methodological stakes in thewriting of American art history, changing ideas about whatconstitutes "Americanness," and the relationship of artto public culture Offers a fascinating portrait of the evolution and currentstate of the field of American art history and suggests futuredirections of scholarship

The Undocumented Americans

American Moderns, 1900-1950 : March 15-June 4, 2006

Women Writing on the French Riviera

Fitzgerald's Mentors

Codename Villanelle

The Punitive Expedition in Mexico

Essays by Elizabeth Armstrong, Kristin Chambers, Aimee Chang, Rita Gonzalez, Glen Helfand, Michael Ned Holte, Karen Moss and Jan Tumlir. Foreword by Dennis Szakacs.

Genevieve Trimble's remarkable story of Afton Villa began with a tragedy. In 1963, fire ravaged the forty-room Victorian Gothic plantation home on the historic estate, bringing to ashes over 170 years of history. Over the next decade, its once-regal serpentine entryway and carefully laid out gardens gradually deteriorated, as vines strangled the rows of azaleas that once welcomed guests. A place of enchantment crumbled toward extinction. of Afton Villa's once pristine nineteenth-century gardens and carefully built stately home did, however, inspire Trimble to seize the opportunity to protect the derelict property from oblivion and she and her husband purchased the estate in 1972. This ambitious move initiated a forty-year regeneration of one of the most treasured and legendary gardens in Louisiana. Afton Villa documents Trimble's decades-long restoration project while provid original owners and paying tribute to the other people who contributed to its rebirth. Focusing on preservation, Trimble reveals how the garden's original footprint survived as well as how she thoughtfully introduced new flora into the terraced landscape, including the foundation ruins of the house, under the guidance of landscape architect Neil G. Odenwald. With steep learning curves and devastating setbacks, including hurricane destruction in the recovery of Afton Villa marked a triumph of collaborative will over adversity. Hundreds of visitors every year journey to St. Francisville to enjoy the result of Trimble's arduous and rewarding efforts. The moss-draped oaks welcome them to a rolling vista of daffodils, cherry trees, and a boxwood parterre as well as hundreds of other features in this thirty-five-acre garden. With a vivid narrative and beautiful images, Afton Villa: The Birth a Nineteenth-Century Louisiana Garden captures the story of this remarkable restoration.

In Women Writing on the French Riviera Rosemary Lancaster examines the varied literary and artistic works of nine women visitors and their unique contributions to the cultural identity of the Riviera in its seminal rise to fame.

Mary Russell and Sherlock Holmes turn the Riviera upside down to crack their most captivating case yet in the New York Times bestselling series that Lee Child called "the most sustained feat of imagination in mystery fiction today." It's summertime on the Riviera, and the Jazz Age has come to France's once-sleepy beaches. From their music-filled terraces, American expatriates gaze along the coastline at the lights of Monte Carlo, where lost, stolen, and sometimes hidden away. When Mary Russell and Sherlock Holmes arrive, they find their partnership pulled between youthful pleasures and old sins, hot sun and cool jazz, new affections and enduring loyalties. Russell falls into easy friendship with an enthralling American couple, Sara and Gerald Murphy, whose golden life on the Riviera has begun to attract famous writers and artists—and some of the scoundrels linked wi underworld. The Murphy set will go on to inspire everyone from F. Scott Fitzgerald to Pablo Picasso, but in this summer of 1925, their importance for Russell lies in one of their circle's recent additions: the Holmeses' former housekeeper, Mrs. Hudson, who hasn't been seen since she fled England under a cloud of false murder accusations. When a beautiful young man is found dead in Mrs. Hudson's front room, she becomes the prime susp murder. Russell is certain of Mrs. Hudson's innocence; Holmes is not. But the old woman's colorful past has been a source of tension between them before, and now the dangerous players who control Monte Carlo's gilded casinos may stop at nothing to keep the pair away from what Mrs. Hudson's youthful history could bring to light. The Riviera is a place where treasure can be false, where love can destroy, and where life, as Mary Russel Holmes will discover, can be cheap—even when it is made of solid gold.

The Hidden Toll of Racism on American Lives and on the Health of Our Nation

The Life and Times of Pancho Villa

How the Word Is Passed

The Basis for Killing Eve, Now a Major BBC TV Series

A novel of suspense featuring Mary Russell and Sherlock Holmes

American Artists in Paris, 1918-1939

Newly retired and looking for more than a vacation, John and Nancy Petralia intrepidly pack a few suitcases and head to the "perfect" Italian city for a year. Within days their dream becomes a nightmare. After residing in two Italian cities, negotiating the roads and health care, discovering art, friends, food and customs, the Petralias learn more than they anticipate -- about Italy, themselves, what it means to be American, and what's important in life.

"These essays gather up Rome and hold it before us, bristling and dense and dreamlike, with every scene drenched in the sound of fountains, of leaping and falling water." — The New Yorker "Perhaps the finest book ever to be written about a city." — New York Times Bringing to life the legendary city's beauty and magic in all its many facets, Eleanor Clark's masterful collection of vignettes, Rome and a Villa, has transported readers for generations. In 1947 a young american woman named Eleanor Clark went to Rome on a Guggenheim fellowship to write a novel. But instead of a novel, Clark created a series of sketches of Roman life written mostly between 1948 and 1951. Wandering the streets of this legendary city, Eleanor fell under Rome's spell—its pace of life, the wry outlook of its men and women, its magnificent history and breathtaking contribution to world culture. Rome is life itself—a sensuous, hectic, chaotic, and utterly fascinating blend of the comic and the tragic. Clark highlights Roman art and architecture, including Hadrian's Villa—an enormous, unfinished palace—as a prism to view the city and its history, and offers a lovely portrait of the Cimitero acattolico—long known as the Protestant cemetery—where Keats, Shelley, and other foreign notables rest.

This is a tale that might be told around a campfire, night after night in the midst of a military campaign. The kinetic and garrulous Pancho Villa talking on and on about battles and men; bursting out with hearty, masculine laughter; weeping unashamed for fallen comrades; casually mentioning his hotheadedness—"one of my violent outbursts"—which sent one, two, or a dozen men before the firing squad; recounting amours; and always, always protesting dedication to the Revolutionary cause and the interests of "the people." Villa saw himself as the champion, eventually almost the sole champion, of the Mexican people. He fought for them, he said, and opponents who called him bandit and murderer were hypocrites. This is his story, his account of how it all began when as a peasant boy of sixteen he shot a rich landowner threatening the honor of his sister. This lone, starved refugee hiding out in the mountains became the scourge of the Mexican Revolution, the leader of thousands of men, and the hero of the masses of the poor. Great battles of the Revolution are described, sometimes as broad sweeps of strategy, sometimes as they developed half hour by half hour. Long, dusty horseback forays and cold nights spent pinned down under enemy fire on a mountainside are made vivid and gripping. The assault on Ciudad Juárez in 1911, the battles of Tierra Blanca, of Torreón, of Zacatecas, of Celaya, all are here, told with a feeling of great immediacy. This volume ends as Villa and Obregón prepare to engage each other in the war between victorious generals into which the Revolution degenerated before it finally ended. Martín Luis Guzmán, eminent historian of Mexico, knew and traveled with Pancho Villa at various times during the Revolution. General Villa offered young Martín Luis a position as his secretary, but he declined. When many years later some of Villa's private papers, records, and what was apparently the beginning of an autobiography came into Guzmán's hands, he was ideally suited to blend all these into an authentic account of the Revolution as Pancho Villa saw it, and of the General's life as known only to Villa himself. The Memoirs were first published in Mexico in 1951, where they were extremely popular; this volume was the first English publication. Virginia H. Taylor, translator in the Spanish Archives of the State of Texas Land Office, has accurately captured in English the flavor of the narrative.

"Chapter 3 is a revised version of an essay that first appeared in The F. Scott Fitzgerald Review 7 (2009)."-- T.p. verso.

Villa of Delirium

Oil, Freedom, and the Forces of Capital

Everybody Was So Young

American Moderns, 1900-1950

Travellers and Trendsetters, 1870-1970

Edmund Wilson, H. L. Mencken, and Gerald Murphy

'Tangled with darkness like its lush, decaying setting, Villa Pacifica had me gripped to the very end.'-Emily Perkins A couple arrive in a dead-end coastal village somewhere in South America. The only place to stay is Villa Pacifica, part hotel and part animal sanctuary run by eccentric ex-pats. Travel guide-writer Ute and her husband Jerry are joined by an assortment of travellers: in-your-face American Max; sporty flight attendants from Australia; musicians Luis and Helga - all looking for something out of the ordinary. Ute begins to meet the locals and explore the villa's surrounds. She senses that the place taps into her most intimate fears. Its disturbances may well be beyond the rational mind. Soon, personalities and relationships begin to crack. When a huge storm descends on the coast, travellers and locals are thrown back on their own devices. The hot-house world that prowls below the surface of Villa Pacifica rises to engulf everyone. Madness begins to take hold. An ever-present air of sensuality and danger haunts Kapka Kassabova's new novel. Villa Pacifica is an exotic romp through a place where the primal, spiritual and cerebral collide. This is a visceral, gripping story from one of New Zealand's most talented writers.

NATIONAL BOOK AWARD FINALIST • One of the first undocumented immigrants to graduate from Harvard reveals the hidden lives of her fellow undocumented Americans in this deeply personal and groundbreaking portrait of a nation. "Karla's book sheds light on people's personal experiences and allows their stories to be told and their voices to be heard."—Selena Gomez FINALIST FOR THE NBCC JOHN LEONARD AWARD • NAMED A BEST BOOK OF THE YEAR BY THE LOS ANGELES TIMES, THE NEW YORK TIMES BOOK REVIEW, NPR, THE NEW YORK PUBLIC LIBRARY, BOOK RIOT, LIBRARY JOURNAL, AND TIME Writer Karla Cornejo Villavicencio was on DACA when she decided to write about being undocumented for the first time using her own name. It was right after the election of 2016, the day she realized the story she'd tried to steer clear of was the only one she wanted to tell. So she wrote her immigration lawyer's phone number on her hand in Sharpie and embarked on a trip across the country to tell the stories of her fellow undocumented immigrants—and to find the hidden key to her own. Looking beyond the flashpoints of the border or the activism of the DREAMers, Cornejo Villavicencio explores the lives of the undocumented—and the mysteries of her own life. She finds the singular, effervescent characters across the nation often reduced in the media to political pawns or nameless laborers. The stories she tells are not deferential or naively inspirational but show the love, magic, heartbreak, insanity, and vulgarity that infuse the day-to-day lives of her subjects. In New York, we meet the undocumented workers who were recruited into the federally funded Ground Zero cleanup after 9/11. In Miami, we enter the ubiquitous botanicas, which offer medicinal herbs and potions to those whose status blocks them from any other healthcare options. In Flint, Michigan, we learn of demands for state ID in order to receive life-saving clean water. In Connecticut, Cornejo Villavicencio, childless by choice, finds family in two teenage girls whose father is in sanctuary. And through it all we see the author grappling with the biggest questions of love, duty, family, and survival. In her incandescent, relentlessly probing voice, Karla Cornejo Villavicencio combines sensitive reporting and powerful personal narratives to bring to light remarkable stories of resilience, madness, and death. Through these stories we come to understand what it truly means to be a stray. An expendable. A hero. An American.

"Target: Villa!" Throughout history, the lives of ordinary men and women as well as the lives of those in power have been dramatically changed for good or bad, broken or even destroyed, by the individual ambitions and actions of just one person living among them. It was no different in New Mexico and Chihuahua, Mexico, from 1916 through 1923. Pancho Villa made sure of that. On March 10, 1916, at 0400 hours, tiny Columbus, New Mexico, was brutally attacked by 300 Villistas. Reactions were swift, thanks in part to the latest modern communication device - the telephone. General John J. "Blackjack" Pershing at Fort Bliss in El Paso and President Woodrow Wilson in Washington were notified of the raid almost immediately. Within 36 hours, Wilson ordered Pershing to form the Punitive Expedition and enter Mexico. From across the country, 6,000 troops and recruits were hastily mobilized. On March 15, 1916, the first wave of 3,000 American soldiers entered Mexico uninvited in pursuit of Villa. Eleven months later, General Pershing's battle-hardened troops limped back across the border without as much as a fleeting glimpse of the Generalissimo. On July 19, 1923, Pancho Villa was assassinated in his motorcar by unknown gunmen lying in ambush under a bridge near Parral, Chihuahua. Using fictional and non-fictional characters, Target: Villa! brings to vivid life the daring raid on Columbus, New Mexico, the ill-fated Punitive Expedition and the mysterious death of the Generalissimo through the eyes of ordinary men and women. It is primarily the story of a nineteen-year-old Texan, Johnnie Mac James, who had joined Villa's army to avoid capture on a murder warrant in El Paso. James' experiences, the places he goes and his plight, as well as that of his comrades along the way, make the actual historical events unfolding around them explode. It is a book about love and war, greed, deception, and double-cross, all played out behind one man's lust for power. Target: Villa! tells the story of America's first terrorist in a way we can all understand. Especially for those of us who were alive on September 11, 2001. B. Duane Whitlow

Initially an agrarian settlement isolated from Chicago, the introduction of the Wisconsin Central railroad in the 1880s fueled Lake Villa Township's rise as a resort haven for wealthy Chicagoans and as a hotbed for regional industry. At the center of this activity, the great Lehmann family of Chicago built many gentleman farms and mansions in the area, significantly affecting both township industry and residential life. Throughout the twentieth century, however, Lake Villa Township has gradually moved away from turn of the century industry and rail-based tourism, instead developing a quiet, small-town existence. In recent decades, Lake Villa Township has once again found itself at the center of regional attention, this time as the "Gateway to Metropolitan Chicago." As the growing suburban network of Chicago has reached the township, frenetic residential development has come against an older, rural way of life. This development has created a township at a crossroads: between the many identities of its past, and the uncertain road to the future, Lake Villa Township is again adding another fascinating chapter to its history.

Villa Incognito

Pancho Villa and Black Jack Pershing

The Transformation of Social Capital in a Boston Barrio

Tigers in Red Weather

An American Painter in Paris : Gerald Murphy : February 16-April 20, 1986

Architecture and Suburbia