

## Imagining New York City Literature Urbanism And The Visual Arts 1890 1940 Author Christoph Lindner Published On April 2015

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Quinn, the protagonist of Paul Auster's New York Trilogy, describes the city as "an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how

well he came ...

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New York City-born poet Louise Glück was awarded the Nobel Literature Prize on Thursday "for her unmistakable poetic voice that with austere beauty makes individual existence universal," the ...

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Beirut is the cultural, commercial and economic hub of Lebanon. But to what extent has the city affected and shaped the formation and perceptions of Lebanese national identity? Ghenwa Hayek here explores how anxieties over the past, present and future of Beirut have been articulated through a sense of dislocation present in Lebanese writing since the 1960s. Drawing on theories of cultural studies, geography and history, the author uses an interdisciplinary framework to explore the role that spaces - from rural to urban - have played and continue to play in the defining, and re-defining, of national identity in the seventy years since the creation of the Lebanese nation state. This theoretical perspective coupled with a close reading of little-explored contemporary writings lead Hayek to question the predominant assumption that Lebanese novelists only became engaged in discourses about place identity and individual and social belonging with the start of the fifteen-year civil war and the destruction of Beirut's city centre. Instead, the book shows that particular geographical imaginaries have been mobilized to describe, question and debate Lebanese identity since the 1960s and that some go back even further into the late nineteenth century. This re-reading calls for a re-evaluation of some of the most predominant assumptions about Lebanon and the processes of Lebanese identity formation across the country's modern history. Examining a wide range of modern and contemporary literature, Hayek charts the rise to cultural prominence of the city of Beirut as a significant player in shaping perceptions of Lebanese culture and identity.

How has humanity sought to harness the power of the Sun, and what roles have literature, art and other cultural forms played in imagining, mythologizing and reflecting the possibilities of solar energy? What stories have been told about solar technologies, and how have these narratives shaped developments in science and culture? What can solar power's history tell us about its future, within a world adapting to climate crisis? Identifying the history of capturing solar radiance as a focal point between science and the imagination, Imagining Solar Energy argues that the literary, artistic and mythical resonances of solar power - from the Renaissance to the present day - have not only been inspired by, but have also cultivated and sustained its scientific and technological development. Ranging from Archimedes to Isaac Asimov, John Dee to Humphry Davy, Aphra Behn to J. G. Ballard, the book argues that solar energy translates into many different kinds of power (physical, political, intellectual and cultural), and establishes for the first time the importance of solar energy to many literary and scientific endeavours.

In the early years of the nineteenth century, the burgeoning cultural pride of white Creoles in New Orleans intersected with America's golden age of print, to explosive effect. Imagining the Creole City reveals the profusion of literary output -- histories and novels, poetry and plays -- that white Creoles used to imagine themselves as a unified community of writers and readers. Rien Fertel argues that Charles Gayarré's English-language histories of Louisiana, which emphasized the state's dual connection to America and to France, provided the foundation of a white Creole print culture predicated on Louisiana's exceptionalism. The writings of authors like Grace King, Adrien Rouquette, and Alfred Mercier consciously fostered an image of Louisiana as a particular social space, and of themselves as the true inheritors of its history and culture. In turn, the forging of this white Creole identity created a close-knit community of cosmopolitan Creole elites, who reviewed each other's books, attended the same salons, crusaded against the popular fiction of George Washington Cable, and worked together to preserve the French language in local and state governmental institutions. Together they reimagined the definition of "Creole" and used it as a marker of status and power. By the end of this group's era of cultural prominence, Creole exceptionalism had become a cornerstone in the myth of Louisiana in general and of New Orleans in particular. In defining themselves, the authors in the white Creole print community also fashioned a literary identity that resonates even today.

Paris, Berlin, London, Singapore, New York, Chicago, Los Angeles -- these define "the city" in the world's consciousness. James Donald takes us on a psychic journey to these places that have inspired artists, writers, architects, and filmmakers for centuries. Considering the cultural and political implications of the "urban imaginary, " Donald explores the pleasures and challenges of modern living, contending that the imagined city remains the best lens for a future of democratic community. How can we think of Chicago without recalling the grittiness of The Asphalt Jungle's back alleys, or of London without the dank, foggy atmosphere so often evoked by Dickens? When de Certeau explores what it means to walk through a city, or Foucault dissects the elements of the modern attitude, what are they telling us about modernity itself? Through a discussion of these and many other questions about urban thought, Donald demonstrates how artists and social critics have seen the city as the locus not just of vanity, squalor, and injustice, but also of civilized society's highest aspirations. Imagining the modern City also looks at how artists have shaped cities through their creation of public spaces, sculpture, and architecture -- art forms

that help determine our ideas about our place in the urban environment. Planners and architects such as Otto Wagner, Le Corbusier, and Bernard Tschumi present us with real and possible cities, showing a way forward to alternative social futures, Donald asserts. The modern city provides both a culturally resonant imagined space and a physical place for the everyday life of its residents. Imagining the Modern City is a rich and dazzling exploration of the ways cities stir and shape our consciousness.

For more than a century, Times Square has mesmerized the world with the spectacle of its dazzling supersigns, its theaters, and its often-seedy nightlife. New York City's iconic crossroads has drawn crowds of revelers, thrill-seekers, and other urban denizens, not to mention lavish outpourings of advertising and development money. Many have hotly debated the recent transformation of this legendary intersection, with voices typically falling into two opposing camps. Some applaud a blighted red-light district becoming a big-budget, mainstream destination. Others lament an urban zone of lawless possibility being replaced by a Disneyfied, theme-park version of New York. In *Money Jungle*, Benjamin Chesluk shows that what is really at stake in Times Square are fundamental questions about city life—questions of power, pleasure, and what it means to be a citizen in contemporary urban space. Chesluk weaves together surprising stories of everyday life in and around the Times Square redevelopment, tracing the connections between people from every level of this grand project in social and spatial engineering: the developers, architects, and designers responsible for reshaping the urban public spaces of Times Square and Forty-second Street; the experimental Midtown Community Court and its Times Square Ink. job-training program for misdemeanor criminals; encounters between NYPD officers and residents of Hell's Kitchen; and angry confrontations between city planners and neighborhood activists over the future of the area. With an eye for offbeat, telling details and a perspective that is at once sympathetic and critical, Chesluk documents how the redevelopment has tried, sometimes successfully and sometimes not, to reshape the people and places of Times Square. The result is a colorful and engaging portrait, illustrated by stunning photographs by long-time local photographer Maggie Hopp, of the street life, politics, economics, and cultural forces that mold America's urban centers.

The first study to bring Hemingway, Vonnegut, O'Brien, and 9/11 literature together in order to examine views about war, gender, and domesticity over a hundred-year period.

An erudite exploration of how the Holocaust has both inspired and been used in a variety of ways by writers examines such personal accounts as Weisel's *Night*, fictional treatments, and the satire and fantasy of Spiegleman's *Maus*.

Ever since Plato created the legend of the lost island of Atlantis, it has maintained a uniquely strong grip on the human imagination. For two and a half millennia, the story of the city and its catastrophic downfall has inspired people—from Francis Bacon to Jules Verne to Jacques Cousteau—to speculate on the island's origins, nature, and location, and sometimes even to search for its physical remains. It has endured as a part of the mythology of many different cultures, yet there is no indisputable evidence, let alone proof, that Atlantis ever existed. What, then, accounts for its seemingly inexhaustible appeal? Richard Ellis plunges into this rich topic, investigating the roots of the legend and following its various manifestations into the present. He begins with the story's origins. Did it arise from a common prehistorical myth? Was it a historical remnant of a lost city of pre-Columbians or ancient Egyptians? Was Atlantis an extraterrestrial colony? Ellis sifts through the "scientific" evidence marshaled to "prove" these theories, and describes the mystical and spiritual significance that has accrued to them over the centuries. He goes on to explore the possibility that the fable of Atlantis was inspired by a conflation of the high culture of Minoan Crete with the destruction wrought on the Aegean world by the cataclysmic eruption, around 1500 b.c., of the volcanic island of Thera (or Santorini). A fascinating historical and archaeological detective story, *Imagining Atlantis* is a valuable addition to the literature on this essential aspect of our mythohistory.

Now in paperback, a bewitching collection of stories and novellas that are "suspenseful, thought-provoking, mystical, and haunting" (Publishers Weekly) Ranging from the seventeenth century to the present, and crossing multiple continents, *Counternarratives* draws upon memoirs, newspaper accounts, detective stories, and interrogation transcripts to create new and strange perspectives on our past and present. "An Outtake" chronicles an escaped slave's take on liberty and the American Revolution; "The Strange History of Our Lady of the Sorrows" presents a bizarre series of events that unfold in Haiti and a nineteenth-century Kentucky convent; "The Aeronauts" soars between bustling Philadelphia, still-rustic Washington, and the theater of the U. S. Civil War; "Rivers" portrays a free Jim meeting up decades later with his former raftmate Huckleberry Finn; and in "Acrobatique," the subject of a famous Edgar Degas painting talks back.

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