

Masscult And Midcult Essays Against The American Grain Dwight Macdonald

Making It A Reader's Manifesto A Rebel In Defense Of Tradition The Kandy-Kolored Tangerine-Flake Streamline Baby Masscult and Midcult The Prank Tower to Clyro American Mirror: The Life and Art of Norman Rockwell The Liberal Imagination Culture Crash Politics Past Preemption The Red Thread: 20 Years of NYRB Classics Psychopolitics Masscult and Midcult The String Untuned Character and the Christian Life Dying to Win A Company of Readers Writing for The New Yorker: Critical Essays on an American Periodical The Afterlife of "Little Women" Homemade Esthetics On Movies Media Resistance Agent-Based Models Writing for The New Yorker: Critical Essays on an American Periodical The Origins of Chinese Communism Margery Kempe Against The American Grain A Moral Temper Hitchcock's Rear Window Dwight Macdonald on Culture The Prince of Minor Writers The Bad Side of Books Tyrant Banderas Minding the Body The Aesthetics of Middlebrow Fiction Discovering Modernism Shakespeare's Montaigne The Worlds of American Intellectual History

Making It

Offers an indictment of contemporary literary writing, providing assessments of such writers as Don DeLillo, Cormac McCarthy, and Annie Proulx.

A Reader's Manifesto

"Celebrating the 20th Anniversary of the NYRB Classics series, a collection of twenty favorite selections. In Greek mythology, Ariadne gave Theseus a ball of red thread to guide him through the labyrinth, and the Red Thread offers a path through and a way to explore the ins and outs and twists and turns of the celebrated NYRB Classics series, now twenty years old. The NYRB Classics series is known for translating great books from throughout the ages and all over the world; for rediscovering neglected geniuses such as Eve Babitz, Sylvia Townsend Warner, and John Williams; and for its wide-ranging eclecticism. The series ranges across time and space and through multiple literary genres, from the novel and the short story to memoirs, diaries, essays personal and impersonal, works of history, philosophy, and criticism, poems and polemics and how-to books. This selection of stories, chapters, essays, poems, reflections, remembrances and sundry other literary illuminations has been made by the founder and editor of the series, Edwin Frank, to suggest something of its unique range and encapsulate the idea that writing that is truly alive may turn up anywhere"--

A Rebel In Defense Of Tradition

When *Discovering Modernism* was first published, it shed new and welcome light on the birth of Modernism. This reissue of Menand's classic intellectual history of T.S. Eliot and the singular role he played in the rise of literary modernism features an updated Afterword by the author, as well as a detailed critical appraisal of the progression of Eliot's career as a poet and critic. The new Afterword was adapted from Menand's critically lauded essay on Eliot in *The Cambridge History of Literary Criticism, Volume Seven: Modernism and the New Criticism*. Menand shows how Eliot's early views on literary value and authenticity, and his later repudiation of those views, reflect the profound changes regarding the understanding of literature and its significance that occurred in the early part of the twentieth century. It will prove an eye-opening study for readers with an interest in the writings of T.S. Eliot and other luminaries of the Modernist era.

The Kandy-Kolored Tangerine-Flake Streamline Baby

"An excellent book by a genius," said Kurt Vonnegut, Jr., of this now classic exploration of the 1960s from the founder of new journalism. "This is a book that will be a sharp pleasure to reread years from now, when it will bring back, like a falcon in the sky of memory, a whole world that is currently jetting and jazzing its way somewhere or other."--*Newsweek* In his first book, *The Kandy-Kolored Tangerine-Flake Streamline Baby* (1965) Wolfe introduces us to the sixties, to extravagant new styles of life that had nothing to do with the "elite" culture of the past.

Masscult and Midcult

An NYRB Classics Original The first great twentieth-century novel of dictatorship, and the avowed inspiration for García Márquez's *The Autumn of the Patriarch* and Roa Bastos's *I, the Supreme*, *Tyrant Banderas* is a dark and dazzling portrayal of a mythical Latin American republic in the grip of a monster. Ramón del Valle-Inclán, one of the masters of Spanish modernism, combines the splintered points of view of a cubist painting with the campy excesses of 19th-century serial fiction to paint an astonishing picture of a ruthless tyrant facing armed revolt. It is the Day of the Dead, and revolution has broken out, creating mayhem from Baby Roach's Cathouse to the Harris Circus to the deep jungle of Tico Maipú. Tyrant Banderas steps forth, assuring all that he is in favor of freedom of assembly and democratic opposition. Meanwhile, his secret police lock up, torture, and execute students and Indian peasants in a sinister castle by the sea where even the sharks have tired of a diet of revolutionary flesh. Then the opposition strikes back. They besiege the dictator's citadel, hoping to bring justice to a downtrodden, starving populace. Peter Bush's new translation of Valle-Inclán's seminal novel, the first into English since 1929, reveals a writer whose tragic sense of humor is as memorably grotesque and disturbing as Goya's in his *The Disasters of War*.

The Prank

Tretower to Clyro

Dwight Macdonald was the most prominent excoriator of mass culture in the 1950s and '60s. Since that time his reputation has not fared well. Derided as elitist and passe, his tracts now represent everything wrong-headed about mid-century cultural criticism. Nonetheless, Macdonald remains relevant and deserves reconsideration. His detractors, though uncovering many of Macdonald's failings, have in part misunderstood him, while the field of cultural studies has misclassified his essays in the radical rather than conservative tradition of criticism. <l>Dwight Macdonald on Culture seeks to amend previous misconceptions, offering new perspectives on a figure who grappled with issues of culture that remain ever-pertinent."

American Mirror: The Life and Art of Norman Rockwell

The Liberal Imagination is one of the most admired and influential works of criticism of the last century, a work that is not only a masterpiece of literary criticism but an important statement about politics and society. Published in 1950, one of the chillier moments of the Cold War, Trilling's essays examine the promise —and limits—of liberalism, challenging the complacency of a naïve liberal belief in rationality, progress, and the panaceas of economics and other social sciences, and asserting in their stead the irreducible complexity of human motivation and the tragic inevitability of tragedy. Only the imagination, Trilling argues, can give us access and insight into these realms and only the imagination can ground a reflective and considered, rather than programmatic and dogmatic, liberalism. Writing with acute intelligence about classics like Huckleberry Finn and the novels of Henry James and F. Scott Fitzgerald, but also on such varied matters as the Kinsey Report and money in the American imagination, Trilling presents a model of the critic as both part of and apart from his society, a defender of the reflective life that, in our ever more rationalized world, seems ever more necessary—and ever more remote.

The Liberal Imagination

Original critical essays on an iconic American periodical, providing new insights into twentieth-century literary culture This collection of newly commissioned critical essays reads across and between New Yorker departments, from sports writing to short stories, cartoons to reporters at large, poetry to annals of business. Attending to the relations between these kinds of writing and the magazine's visual and material constituents, the collection examines the distinctive ways in which imaginative writing has inhabited the 'prime real estate' of this enormously influential periodical. In bringing together a range of sharply angled analyses of particular authors, styles, columns, and pages, this book offers multiple perspectives on

American writing and periodical culture at specific moments in twentieth-century history.

Culture Crash

Agent-based simulation has become increasingly popular as a modeling approach in the social sciences because it enables researchers to build models where individual entities and their interactions are directly represented. The Second Edition of Nigel Gilbert's *Agent-Based Models* introduces this technique; considers a range of methodological and theoretical issues; shows how to design an agent-based model, with a simple example; offers some practical advice about developing, verifying and validating agent-based models; and finally discusses how to plan an agent-based modelling project, publish the results and apply agent-based modeling to formulate and evaluate social and economic policies. A website to accompany the book includes a simulation using NetLogo.

Politics Past

A giant of 20th century art criticism, Clement Greenberg (1909-1994) set the terms of critical discourse from the moment he burst onto the scene with his seminal essays "Avant-Garde and Kitsch" (1939) and "Towards a Newer Laocoon" (1940). In this work, which gathers previously uncollected essays and a series of seminars delivered at Bennington College in 1971, Greenberg provides his most expansive statement of his views on taste and quality in art. He insists that despite the attempts of modern artists to escape the jurisdiction of taste by producing an art so disjunctive that it cannot be judged, taste is inexorable. He maintains that standards of quality in art, the artist's responsibility to seek out the hardest demands of a medium, and the critic's responsibility to discriminate, are essential conditions for great art. He discusses the interplay of expectation and surprise in aesthetic experience, and the exalted consciousness produced by great art. *Homemade Esthetics* allows us to watch the critic's mind at work, defending (and at times reconsidering) his controversial and influential theories. Charles Harrison's introduction to this volume places *Homemade Esthetics* in the context of Greenberg's work and the evolution of 20th century criticism.

Preemption

AN NYRB CLASSICS ORIGINAL Virginia Woolf called Max Beerbohm "the prince" of essayists, F. W. Dupee praised his "whim of iron" and "cleverness amounting to genius," while Beerbohm himself noted that "only the insane take themselves quite seriously." From his precocious debut as a dandy in 1890s Oxford until he put his pen aside in the aftermath of World War II, Beerbohm was recognized as an incomparable observer of modern life and an essayist whose voice was always and only his own. Here Phillip Lopate, one of the finest essayists of our day, has selected the finest of Beerbohm's essays. Whether

writing about the vogue for Russian writers, laughter and philosophy, dandies, or George Bernard Shaw, Beerbohm is as unpredictable as he is unfailingly witty and wise. As Lopate writes, "Today . . . it becomes all the more necessary to ponder how Beerbohm performed the delicate operation of displaying so much personality without lapsing into sticky confession."

The Red Thread: 20 Years of NYRB Classics

A multicultural anthology of fiction and non-fiction literary narratives which addresses the psychological and political aspects of a woman's body in today's culture. An important and much-needed book for women who seek to understand their bodies and find independent, imaginative ways to cope with aging, beauty expectations beauty expectations, and ethnic comparisons.

Psychopolitics

A sobering, thought-provoking study of suicide terrorism analyzes the political logic and motivations behind the phenomenon, charting incidents of suicide terrorism around the world since World War II, examining key patterns in the events, assessing their impact on the political process, and outlining ways in which governments and society can fight them. Reprint. 35,000 first printing.

Masscult and Midcult

An NYRB Classics Original Shakespeare, Nietzsche once wrote, was Montaigne's best reader. It is a typically brilliant Nietzschean insight, capturing the intimate relationship between the ever-changing record of the mutable self constituted by Montaigne's Essays and Shakespeare's kaleidoscopic register of human character. For all that, how much Shakespeare actually read Montaigne remains a matter of uncertainty and debate to this day. That he read him there is no doubt. Passages from Montaigne are evidently reworked in both *King Lear* and *The Tempest*, and there are possible echoes elsewhere in the plays. But however closely Shakespeare himself may have pored over the Essays, he lived in a milieu in which Montaigne was widely known, oft cited, and both disputed and respected. This in turn was thanks to the inspired and dazzling translation of his work by a man who was a fascinating polymath, man-about-town, and master of language himself, John Florio. Shakespeare's Montaigne offers modern readers a new, adroitly modernized edition of Florio's translation of the Essays, a still-resonant reading of Montaigne that is also a masterpiece of English prose. Florio's translation, like Sir Robert Burton's *Anatomy of Melancholy* and the works of Sir Thomas Browne, is notable not only for its stylistic range and felicity and the deep and lingering music of many passages, but also for having helped to invent the English language as we know it today, supplying it, very much as Shakespeare also did, with new words and enduring turns

of phrase. Stephen Greenblatt's introduction also explores the echoes and significant tensions between Shakespeare's and Montaigne's world visions, while Peter Platt introduces readers to the life and times of John Florio. Altogether, this book provides a remarkable new experience of not just two but three great writers who ushered in the modern world.

The String Untuned

Based on a wealth of archival material released after Mao's death, this book offers a revisionist account of the introduction and triumph of Marxism in China. Dirlik shows that, in 1919, at the outset of the May Fourth Movement, anarchism was the predominant ideology among revolutionaries and intellectuals and Marxism was virtually unknown. Three years later, however, the Communist Party of China had emerged as the unchallenged leader of the Left. Dirlik disputes long-held beliefs about the domestic origins of Chinese Communism to argue that Communist thought and organization were brought into radical circles by the Comintern. Though Chinese radicals would not have turned to Communism unassisted, he concludes, Marxist ideology took hold easily when introduced from the outside. This book will prove indispensable to scholars of Chinese history and politics, Asian studies, Marxism, and comparative communism.

Character and the Christian Life

In his latest book of essays Karl Miller turns his attention to appreciate certain writers of the English-speaking modern world. A new ruralism has come to notice in this country, and the book is drawn to country lives as they have figured in the literature of the last century. An introductory essay is centered on the Anglo-Welsh borderlands. Journeys taken with Seamus Heaney and Andrew O'Hagan to this countryside, and others, are threaded throughout the book. The poets Seamus Heaney and Ted Hughes are discussed, together with the fiction of Ian McEwan, the Canadian writer Alistair Macleod, the Irish writer John McGahern and the Baltimorean Anne Tyler. Scotland is a preoccupation of the later pieces, including the letters of Henry Cockburn, a lifelong interest of the author, who is also interested here in foxes and their current metropolitan profile.

Dying to Win

"Political radical, trenchant essayist, and impresario of the New York intellectuals, Dwight Macdonald was one of the towering figures of twentieth-century American letters. In his most famous and controversial essay, "Masscult and Midcult", MacDonald turns his formidable critical attention to what he sees as a new, and potentially catastrophic, development in the history of Western civilization- the influence by turns distorting, destructive, and inadvertently ridiculous of mass culture on high culture. In this new collection of essays, ranging in subject matter from Ernest

Hemingway, James Agee, and Tom Wolfe to Webster's Dictionary and the Revised Standard Version of the Bible, Macdonald is shrewd, passionate, and bracingly alive to the complexities of his subject, which he defines as being not the dead sea of masscult but rather the life of the tide line where higher and lower organisms compete for survival. "

A Company of Readers

The hit Broadway show of 1912; the lost film of 1919; Katharine Hepburn, as Jo, sliding down a banister in George Cukor's 1933 movie; Mark English's shimmering 1967 illustrations; Jo's "this time played by Sutton Foster" belting "I'll be / astonishing" in the 2004 Broadway musical flop: these are only some of the markers of the afterlife of Little Women. Then there's the nineteenth-century child who wrote, "If you do not make Laurie marry Beth, I will never read another of your books as long as I live." Not to mention Miss Manners, a Little Women devotee, who announced that the book taught her an important life lesson: "Although it's very nice to have two clean gloves, it's even more important to have a little ink on your fingers." In *The Afterlife of Little Women*, Beverly Lyon Clark, a leading authority on children's literature, explores these and other after-tremors, both popular and academic, as she maps the reception of Louisa May Alcott's timeless novel, first published in 1868. Clark divides her discussion into four historical periods. The first covers the novel's publication and massive popularity in the late nineteenth century. In the second era—the first three decades of the twentieth century—the novel becomes a nostalgic icon of the domesticity of a previous century, while losing status among the literary and scholarly elite. In its mid-century afterlife (1930–1960), *Little Women* reaches a low in terms of its critical reputation but remains a well-known piece of Americana within popular culture. The book concludes with a long chapter on *Little Women's* afterlife from the 1960s to the present—a period in which the reading of the book seems to decline, while scholarly attention expands dramatically and popular echoes continue to proliferate. Drawing on letters and library records as well as reviews, plays, operas, film and television adaptations, spinoff novels, translations, Alcott biographies, and illustrations, Clark demonstrates how the novel resonates with both conservative family values and progressive feminist ones. She grounds her story in criticism of children's literature, book history, cultural studies, feminist criticism, and adaptation studies. Written in an accessible narrative style, *The Afterlife of Little Women* speaks to scholars, librarians, and devoted Alcott fans.

Writing for The New Yorker: Critical Essays on an American Periodical

A analysis of America's increasing reliance on preemptive actions, from profiling to preventive war, identifies the benefits and consequences of the nation's paradigm shift toward more preventive and proactive approaches to conflict, arguing that the seeds of such a shift were planted prior to the events of September 11. Reprint.

The Afterlife of "Little Women"

Original critical essays on an iconic American periodical, providing new insights into twentieth-century literary culture This collection of newly commissioned critical essays reads across and between New Yorker departments, from sports writing to short stories, cartoons to reporters at large, poetry to annals of business. Attending to the relations between these kinds of writing and the magazine's visual and material constituents, the collection examines the distinctive ways in which imaginative writing has inhabited the 'prime real estate' of this enormously influential periodical. In bringing together a range of sharply angled analyses of particular authors, styles, columns, and pages, this book offers multiple perspectives on American writing and periodical culture at specific moments in twentieth-century history.

Homemade Esthetics

"Lust, religious zeal, and heartache come together in this provocative novel about two infatuations, one between a man and his young lover in the late 20th century and another between a 15th-century maiden and Jesus Christ. Margery Kempe is a tale of romantic obsession. It chronicles two relationships which take place in disparate worlds, separated by five centuries. The failed saint Margery Kempe lived in the fifteenth century, when she wrote what is believed to be the first autobiography. In Robert Glück's Margery Kempe, the author's love for a young man, L., frames the story of Kempe's mythical sexual desire and emotional passion for Jesus"--

On Movies

For thousands of years, political leaders have unified communities by aligning them against common enemies. However, today more than ever, the search for "common" enemies results in anything but unanimity. Scapegoats like Saddam Hussein, for example, led to a stark polarization in the United States. Renowned neuropsychiatrist and psychologist Jean-Michel Oughourlian proposes that the only authentic enemy is the one responsible for both everyday frustrations and global dangers, such as climate change—ourselves. Oughourlian, who pioneered an "interdividual" psychology with René Girard, reveals how all people are bound together in a dynamic, contingent process of imitation, and shows that the same patterns of irrational mimetic desire that bring individuals together and push them apart also explain the behavior of nations.

Media Resistance

A NEW YORK TIMES BOOK REVIEW NOTABLE BOOK OF THE YEAR A FINALIST FOR THE LOS ANGELES TIMES BOOK PRIZE IN BIOGRAPHY AND SHORTLISTED FOR THE PEN/JACQUELINE BOGRAD WELD AWARD FOR BIOGRAPHY "Welcome to Rockwell

Land," writes Deborah Solomon in the introduction to this spirited and authoritative biography of the painter who provided twentieth-century America with a defining image of itself. As the star illustrator of *The Saturday Evening Post* for nearly half a century, Norman Rockwell mingled fact and fiction in paintings that reflected the we-the-people, communitarian ideals of American democracy. Freckled Boy Scouts and their mutts, sprightly grandmothers, a young man standing up to speak at a town hall meeting, a little black girl named Ruby Bridges walking into an all-white school—here was an America whose citizens seemed to believe in equality and gladness for all. Who was this man who served as our unofficial "artist in chief" and bolstered our country's national identity? Behind the folksy, pipe-smoking façade lay a surprisingly complex figure—a lonely painter who suffered from depression and was consumed by a sense of inadequacy. He wound up in treatment with the celebrated psychoanalyst Erik Erikson. In fact, Rockwell moved to Stockbridge, Massachusetts so that he and his wife could be near Austen Riggs, a leading psychiatric hospital. "What's interesting is how Rockwell's personal desire for inclusion and normalcy spoke to the national desire for inclusion and normalcy," writes Solomon. "His work mirrors his own temperament—his sense of humor, his fear of depths—and struck Americans as a truer version of themselves than the sallow, solemn, hard-bitten Puritans they knew from eighteenth-century portraits." Deborah Solomon, a biographer and art critic, draws on a wealth of unpublished letters and documents to explore the relationship between Rockwell's despairing personality and his genius for reflecting America's brightest hopes. "The thrill of his work," she writes, "is that he was able to use a commercial form [that of magazine illustration] to thrash out his private obsessions." In *American Mirror*, Solomon trains her perceptive eye not only on Rockwell and his art but on the development of visual journalism as it evolved from illustration in the 1920s to photography in the 1930s to television in the 1950s. She offers vivid cameos of the many famous Americans whom Rockwell counted as friends, including President Dwight Eisenhower, the folk artist Grandma Moses, the rock musician Al Kooper, and the generation of now-forgotten painters who ushered in the Golden Age of illustration, especially J. C. Leyendecker, the reclusive legend who created the Arrow Collar Man. Although derided by critics in his lifetime as a mere illustrator whose work could not compete with that of the Abstract Expressionists and other modern art movements, Rockwell has since attracted a passionate following in the art world. His faith in the power of storytelling puts his work in sync with the current art scene. *American Mirror* brilliantly explains why he deserves to be remembered as an American master of the first rank.

Agent-Based Models

The Prank is a major international literary discovery: the young Anton Chekhov's own selection of the best of his early work, here appearing for the first time in any language as the single volume its author intended it to be, and featuring two stories that have not been translated into English before. In 1880, while pursuing his medical studies, Chekhov took up his pen the better to support himself and his family. In the next two years, he published more than sixty stories under various pseudonyms, soon gaining a reputation as a brilliant young writer. In 1882, he decided it was time to establish his name

and claim to fame properly, and so he picked and carefully put together the twelve stories he considered his best work, intending to publish them with illustrations by his brother Nikolay, a gifted artist himself. The Prank, as Chekhov entitled the book, was all set to go to the printer when a Tsarist censor suppressed the book. Why? Because, as Chekhov wrote to a friend, "my best stories uproot the foundations." Satires, send-ups, tales of student life, artistic ambition, hunting parties, troubled families, love and betrayal, these twelve stories, accompanied by Nikolay's illustrations, display the zest, energy, humor, and unsparing insight that were Chekhov's from the start.

Writing for The New Yorker: Critical Essays on an American Periodical

The Origins of Chinese Communism

The essays in this book demonstrate the breadth and vitality of American intellectual history. Their core theme is the diversity of both American intellectual life and of the frameworks that we must use to make sense of that diversity. The Worlds of American Intellectual History has at its heart studies of American thinkers. Yet it follows these thinkers and their ideas as they have crossed national, institutional, and intellectual boundaries. The volume explores ways in which American ideas have circulated in different cultures. It also examines the multiple sites--from social movements, museums, and courtrooms to popular and scholarly books and periodicals--in which people have articulated and deployed ideas within and beyond the borders of the United States. At these cultural frontiers, the authors demonstrate, multiple interactions have occurred - some friendly and mutually enriching, others laden with tension, misunderstandings, and conflict. The same holds for other kinds of borders, such as those within and between scholarly disciplines, or between American history and the histories of other cultures. The richness of contemporary American intellectual history springs from the variety of worlds with which it must engage. Intellectual historians have always relished being able to move back and forth between close readings of particular texts and efforts to make sense of broader cultural dispositions. That range is on display in this volume, which includes essays by scholars as fully at home in the disciplines of philosophy, literature, economics, sociology, political science, education, science, religion, and law as they are in history. It includes essays by prominent historians of European thought, attuned to the transatlantic conversations in which Europeans and Americans have been engaged since the seventeenth century, and American historians whose work has carried them not only to different regions in North America but across the North Atlantic to Europe, across the South Atlantic to Africa, and across the Pacific to South Asia.

Margery Kempe

Against The American Grain

During the Cold War, many popular American novels were labelled "middlebrow," leading to a general belief that these texts held less intellectual merit. Perrin debunks these unfair assumptions through works by James Michener, Harper Lee, and Leon Uris, arguing that such writers made a major contribution to the tradition of American literature.

A Moral Temper

This book is open access under a CC BY license. New media divide opinion; many are fascinated while others are disgusted. This book is about those who dislike, protest, and try to abstain from media, both new and old. It explains why media resistance persists and answers two questions: What is at stake for resisters and how does media resistance inspire organized action? Despite the interest in media scepticism and dislike, there seems to be no book on the market discussing media resistance as a phenomenon in its own right. This book explores resistance across media, historical periods and national borders, from early mass media to current digital media. Drawing on cases and examples from the US, Britain, Scandinavia and other countries, media resistance is discussed as a diverse phenomenon encompassing political, professional, networked and individual arguments and actions.

Hitchcock's Rear Window

Argues that United States' creative class is fighting for survival and explains why this should matter to all Americans.

Dwight Macdonald on Culture

The Prince of Minor Writers

This book is the quintessential story of an American awakening. It is the tale of an upper-middle-class white male, schooled in the elite institutions of the WASP establishment, who managed to jettison all of the prejudices and provincialism of his class and through the force of his inquiring mind, to become one of the most penetrating critics of mid-century American civilization.

The Bad Side of Books

In the process of providing the most extensive analysis of Alfred Hitchcock's *Rear Window* to date, John Fawell also dismantles many myths and clichés about Hitchcock, particularly in regard to his attitude toward women. Although *Rear Window* masquerades quite successfully as a piece of light entertainment, Fawell demonstrates just how complex the film really is. It is a film in which Hitchcock, the consummate virtuoso, was in full command of his technique. One of Hitchcock's favorite films, *Rear Window* offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking. Yet technique alone did not make this classic film great; one of Hitchcock's most personal films, *Rear Window* is characterized by great depth of feeling. It offers glimpses of a sensibility at odds with the image Hitchcock created for himself—that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style. Though Hitchcock is often labeled a misanthrope and misogynist, Fawell finds evidence in *Rear Window* of a sympathy for the loneliness that leads to voyeurism and crime, as well as an empathy for the film's women. Fawell emphasizes a more feeling, humane spirit than either Hitchcock's critics have granted him or Hitchcock himself admitted to, and does so in a manner of interest to film scholars and general readers alike.

Tyrant Banderas

“When *Character and the Christian Life* first appeared in 1975, it was the most important theological contribution to moral debate to appear for many years. Hauerwas followed Catholic moral theology in making the theory of the virtues a topic for argument between secular and Christian moralities; but he linked that theory to a distinctively Protestant view of God’s relationship to human beings. And he did this in a way that might have been thought to challenge equally Catholic and Calvinist views of morality, let alone the impoverished and narcissistic perspectives of theological liberalism.” —Alasdair MacIntyre, author of *Whose Justice? Which Rationality?*

Minding the Body

Here in one volume is a comprehensive selection of letters from the correspondence of one of the most astute observers of American politics, society, and culture in the 20th century.

The Aesthetics of Middlebrow Fiction

You could describe D.H. Lawrence as the great multi-instrumentalist among the great writers of the twentieth century. He was a brilliant, endlessly controversial novelist who transformed, for better and for worse, the way we write about sex and emotions; he was a wonderful poet; he was an essayist of burning curiosity, expansive lyricism, odd humor, and radical intelligence, equaled, perhaps, only by Virginia Woolf. Here Geoff Dyer, one of the finest essayists of our day, draws on the

whole range of Lawrence's published essays to reintroduce him to a new generation of readers for whom the essay has become an important genre. We get Lawrence the book reviewer, writing about *Death in Venice* and welcoming Ernest Hemingway; Lawrence the travel writer, in Mexico and New Mexico and Italy; Lawrence the memoirist, depicting his strange sometime-friend Maurice Magnus; Lawrence the restless inquirer into the possibilities of the novel, writing about the novel and morality and addressing the question of why the novel matters; and, finally, the Lawrence who meditates on birdsong or the death of a porcupine in the Rocky Mountains. Dyer's selection of Lawrence's essays is a wonderful introduction to a fundamental, dazzling writer.

Discovering Modernism

An anthology of essays, criticism, and reviews, unpublished for fifty years, includes Trilling's thoughts on "The Wind in the Willows," Auden on drugs and cooking, and Barzun on the work of Robert Lowell.

Shakespeare's Montaigne

Norman Podhoretz, the son of Jewish immigrants, grew up in the tough Brownsville section of Brooklyn, and attended Columbia on a scholarship, while also receiving degrees from Jewish Theological Seminary and Cambridge University. Returning to New York, he established himself as a pugnacious critic of literature and politics before becoming editor of *Commentary* magazine. Podhoretz was a central figure in the literary and political developments and controversies of the fifties and sixties, very much on the left. Then, in the early seventies, he entirely rejected his earlier positions, becoming a fierce neo-conservative, as he remains to this day. Making It came out in 1967, before that change of heart, though the scandal it would provoke helped to bring it about. Making It is Podhoretz's account of fighting his way from the streets of Brooklyn into and out of the Ivory Tower, of his military service, and finally into the ranks of what he calls "The Family," the small group of largely Jewish critics and writers whose opinions had come to dominate and increasingly politicize the American literary scene. It is a Balzacian story of raw talent and relentless and ruthless ambition. It is also a closely observed and in many ways still pertinent analysis of the tense and not a little duplicitous relationship that exists in America between intellect and imagination, money, social status, and power. The Family responded to Podhoretz's book with savage outrage, and Podhoretz soon turned no less angrily on them. Fifty years later, this controversial and legendary book remains both a riveting autobiography, a book that can be painfully revealing about the complex convictions and needs of a complicated man as well as a fascinating and essential document of mid-century American cultural life.

The Worlds of American Intellectual History

An Inquiry Into American Popular Culture And The Role Of The Middlebrows In The Distortion Of Cultural Values.

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