

New York Times Saturday Review Of Books And Art

Raising key questions about race, class, sexuality, age, material culture, intellectual history, pedagogy, and gender, this book explores the myriad relationships between feminist thinking and Little Women, a novel that has touched many women’s lives. A critical introduction traces 130 years of popular and critical response, and the collection presents 11 new essays, two new bibliographies, and reprints of six classic essays. The contributors examine the history of illustrating Little Women; Alcott’s use of domestic architecture as codes of female self-expression; the tradition of utopian writing by women; relationship to works by British and African American writers; recent thinking about feminist pedagogy; the significance of the novel for women writers, and its implications from the vantage points of middle-aged scholar, parent, and resisting male reader.

Een RAF-terrorist krijgt na twintig jaar gevangenis gratie: op het eerste weekend na zijn vrijlating organiseert zijn zuster een weekend in een buitenhuis.

A biography of one of America's leading humanitarians who, as an advisor to nine presidents, also had a lasting effect on American foreign policy.

The definitive biography of short story writer John O’Hara.

The American writer—both real and fictitious, famous and obscure—has traditionally been situated on the margins of society, an outsider looking in. From The Great Gatsby’s Nick Carraway to the millions of bloggers today, writers are generally seen as onlookers documenting the human condition. Yet their own collective story has largely gone untold. TTracing the role of the writer in the United States over the last century, this book describes how those who use language as a creative medium have held a special place in our collective imagination.

John Dickson Carr is known as the master of the “locked-room” mystery—the “impossible crime.” But Carr also wrote short stories, radio plays, essays, introductions, and book reviews. S. T. Joshi has written the first full-length study of Carr’s entire work and pays particular attention to this author’s three best-known detectives: Henri Bencolin, Dr. Gideon Fell, and Sir Henry Merrivale.

[The Literary Marketplace and the Southern Renaissance, 1920–1941](#)

[New York Times Book Review and Magazine](#)

[Saturday Review of Literature](#)

[W. Somerset Maugham](#)

[Saturday Review](#)

[New York City 1964](#)

[Congressional Record](#)

[The Transformation of Youth Culture in America](#)

[Laagland](#)

[A Gendered Collision](#)

[A Cultural History](#)

[A Critical Study](#)

Canadian literature was born in New York City. It began not in the backwoods of Ontario or the salt flats of New Brunswick, but in the cafés, publishing offices, and boarding houses of late nineteenth-century New York, where writing developed as a profession and where the groundwork for the Canadian canon was laid. So argues Nick Mount in When Canadian Literature Moved to New York. The last decades of the nineteenth century saw an extraordinary exodus from English Canada, draining the country of half its writers and all but a few of its contemporary and future literary celebrities. Motivated by powerful obstacles to a domestic literature, most of these migrants landed in New York - by the 1890s the centre of the continental literary market - and found for the first time a large, receptive literary market and recognition from non-Canadian publishers and reviewers. While the expatriates of the 1880s and 1890s - including Bliss Carman, Ernest Thompson Seton, and Palmer Cox - were recognized for their achievements in Canada, the domestic literature they themselves spurred into existence rekindled a nationalist imperative to distinguish Canadian writing from other literatures, especially American, and this slowly eliminated most of their work from the emerging English Canadian canon. When Canadian Literature Moved to New York is the story of these expatriate writers: who they were, why they left, what they achieved, and how they changed Canadian literary history.

James A. Michener was one of the most beloved storytellers of our time, captivating readers with sweeping historical plots that educated and entertained. In this first full-length biography of the private as well as the public Michener, Stephen J. May reveals how an aspiring writer became a best-selling novelist. It is the only book to draw on Michener’s complete papers as well as interviews with his friends and associates. The result conveys much about Michener never before revealed in print. May follows the young Michener from an impoverished Pennsylvania childhood to the wartime Pacific, where he found inspiration for Tales of the South Pacific, a book that led to a string of best sellers, including The Source, Centennial, Chesapeake, and The Covenant. May provides insights into Michener’s personal life: his three marriages, his unique working methods, and his social and political views. He also reveals the author’s hypersensitivity to criticism, his egotism, and his failure on some occasions to acknowledge the contributions of his assistants.

Examining Michener’s body of writing in its biographical and cultural contexts, May describes the creation of each novel and assesses the book’s strengths and shortcomings. His close readings underscore Michener’s innovativeness in presenting mountains of historical and cultural research in an engaging literary form. This probing biography establishes Michener’s place in twentieth-century letters as it offers an unprecedented view of the man behind the typewriter.

William Carlos Williams (1883-1963). Writings include: Poems, Spring and All, Paterson. Volume covers the period 1909-1967.

Hazel werd drie jaar geleden opgegeven, maar een nieuw medicijn rekt haar leven voor nog onbekende tijd. Genoeg om een studie op te pakken en vooral niet als zieke behandeld te worden. Augustus, Gus, heeft kanker overleefd - ten koste van een been. Vanaf het moment dat Hazel en Gus elkaar ontmoeten, lijkt er geen ontsnappen aan de zinderende wederzijdse aantrekkingskracht. Maar Hazel wil niet iemands tijdbom zijn. Hazel laat Gus kennismaken met haar lievelingsboek: An Imperial Affliction van Peter Van Houten, een roman over een ziek meisje, die midden in een zin eindigt. Samen besluiten ze op zoek te gaan naar Peter Van Houten om hem te vragen hoe het de personages vergaat nadat het boek is opgehouden. De tocht leidt hen naar Amsterdam, waar de schrijver als een kluizenaar leeft. Hij is in niets wat ze zich van hem hebben voorgesteld. En hun leven neemt een wending die ze zich niet hadden kunnen indenken. John Green heeft een meesterwerk geschreven: het wekt dan ook geen verbazing dat zijn roman bij verschijning de internationale bestsellerlijsten invloeg en is bekroond met vele literatuurprijzen in binnen- en buitenland. In de VS werden van ‘The Fault In Our Stars’ nog voor verschijning meer dan 450.000 exemplaren verkocht. Het boek stond meer dan een jaar lang op nummer één in de NY Times bestsellerlijst. Inmiddels is de roman wereldwijd in meer dan dertig talen verkrijgbaar. In Nederland werd ‘Een weeffout in onze sterren’ bekroond met de jury- en de publieksprijs van de Dioraphte Jongerenliteratuur Prijs, een unicum. In 2014 veroverde de Amerikaanse coming-of-age-verfilming van het boek wereldwijd de bioscopen. De film werd een regelrechte kaskraker en won talloze prijzen.

Winnaar AKO Literatuurprijs 2014 Het verhaal van een kleine held in de Grote Oorlog die ervan droomde kunstenaar te worden. Vlak voor zijn dood in de jaren tachtig van de vorige eeuw gaf de grootvader van Stefan Hertmans zijn kleinzoon een paar volgeschreven oude cahiers. Jarenlang durfde Hertmans de schriften niet te openen tot hij het wél deed en onvermoede geheimen vond. Het leven van zijn grootvader bleek getekend door zijn armoedige kinderjaren in het Gent van voor 1900, door gruwelijke ervaringen als frontsoldaat in de Eerste Wereldoorlog en door een jonggestorven grote liefde. In zijn verdere leven zette hij zijn verdriet om in stille schilderkunst. Stefan Hertmans jarenlange fascinatie voor zijn grootvaders leven bracht hem uiteindelijk tot het schrijven van deze aangrijpende roman.

In Daar staat mij niks van bij komt Nora Ephron wederom met scherpe inzichten over het verleden, heden en toekomst. Ze gaat in op de moeilijkheden die het leven anno nu met zich meebrengt en haalt herinneringen op aan alles wat ze (nog) niet vergeten is. Ehpron schrijft over het kiezen van een bepaalde levensstijl (in haar geval die van een razende reporter); over het verbreken van relaties met de mannen in haar leven en over haar haat-liefdeverhouding met e-mail. Vol met rake observaties is Daar weet ik niets meer van een genot om te blijven lezen. Van Nora Ephron verscheen eerder Wat baal ik van mijn hals en heeft vele filmscenarios geschreven waaronder When Harry met Sally, Heartburn en Sleepless in Seattle. Ze heeft ook de film Julie & Julia geregisseerd, gebaseerd op het gelijknamige boek van Julie Powell. Wat baal ik van mijn hals gaat over vrouwen en ouder worden. Maar laat deze twee kwalificaties je niet afschrikken. Ook mannen vinden dit boek leuk. Ook jonge vrouwen en zelfs: jonge mannen! Paulien Cornelisse

[en andere herinneringen](#)

[Michener](#)

[The Papers of the Bibliographical Society of America](#)

[Een weeffout in onze sterren](#)

[The O’Hara Concern](#)

[Literary Life in the United States from the 1920s to the Present](#)

[The American Writer](#)

[Het eerste weekend](#)

[The Collected Essays of J.H. Plumb: The American experience](#)

[Television and the Performing Arts](#)

[The Magic Phrase](#)

[The World Reimagined](#)

Portrays the role of comic books in shaping American youth and pop culture, from Batman’s struggles with corrupt politicians during the Depression to Iron Man’s Cold War battles.

Five seminal events occurred in New York City in the pivotal year 1964: the "British Invasion," the arrival of the Beatles in February; the murder of Kitty Genovese in Queens in March; the World’s Fair that ran in Queens between April and October; the "race riots" in Brooklyn and Harlem in July; and the World Series in the Bronx between the New York Yankees and the St. Louis Cardinals. Through an exploration of these landmark events--the biggest thing in pop culture since Elvis’s appearance on The Ed Sullivan Show, a shocking crime that reportedly went ignored, the last great world’s fair, a key moment in the Civil Rights Movement, and a legendary championship game that marked the end of an era--readers will have a better understanding of the social turbulence in New York City and the United States in the mid-1960s.

The American South received increased attention from national commentators during the interwar era. Beginning in the 1920s, the proliferation of daily book columns and Sunday book supplements in newspapers reflected a growing audience of educated readers and its demand for books and book reviews. This period of intensified scrutiny coincided with a boom in the publishing industry, which, in turn, encouraged newspapers to pay greater attention to the world of books. Reviewing the South shows how northern critics were as much involved in the Southern Literary Renaissance as Southern authors and critics. Southern writing, Gardner argues, served as a litmus to gauge Southern exceptionalism. For critics and their readers, nothing less than the region’s ability to contribute to the vibrancy and growth of the nation was at stake.

Concerns about rights in the United States have a long history, but the articulation of global human rights in the twentieth century was something altogether different. Global human rights offered individuals unprecedented guarantees beyond the nation for the protection of political, economic, social and cultural freedoms. The World Reimagined explores how these revolutionary developments first became believable to Americans in the 1940s and the 1970s through everyday vernaculars as they emerged in political and legal thought, photography, film, novels, memoirs and soundscapes. Together, they offered fundamentally novel ways for Americans to understand what it means to feel free, culminating in today’s ubiquitous moral language of human rights. Set against a sweeping transnational canvas, the book presents a new history of how Americans thought and acted in the twentieth-century world.

The New York Times Book ReviewNew York Times Saturday Review of Books and ArtEen weeffout in onze sterrenGottmer

"Rose presents a comprehensive historical explanation of the related changes in television and in the four performing arts. . . . Highly recommended for both culture students and enthusiasts of the performing arts." Library Journal

[The Romance of Authenticity](#)

[Criticism, Controversy, Personal Essays](#)

[John Dickson Carr](#)

[How to Reach Japan by Subway](#)

[Esperanto in The New York Times \(1887 - 1922\)](#)

[When Canadian Literature Moved to New York](#)

[Daar staat mij niets van bij](#)

[The Cultural Politics of Regional and Ethnic Literatures](#)

[Supreme City](#)

[Spectacles of Leisure in Edith Wharton's New York](#)

[The 1964–1965 New York World’s Fair](#)

[The Life and Times of Leo Cherne](#)

Displaying Women explores the role of women in the representation of leisure in turn-of-the-century New York. To see and be seen--on Fifth Avenue and Broadway, in Central Park, and in the fashionable uptown hotels and restaurants--was one of the fundamental principles in the display aesthetic of New York’s fashionable society. Maureen E. Montgomery argues for a reconsideration of the role of women in the bourgeois elite in turn-of-the-century America. By contrasting multiple images of women drawn from newspapers, magazines, private correspondence, etiquette manuals and the New York fiction of Edith Wharton, Henry James and others, she offers a convincing antidote to the long-standing tendency in women’s history to overlook women whose class affiliations have put them in a position of power.

As documented in her poetry and fiction, Parker’s modernism moves beyond a narrow set of aesthetic principles; it carries the remnants from a collision of competing values, those of nineteenth-century sentimentalism, and twentieth-century decadence and modernism. Her works display the intense dynamic in which early twentieth-century literature and art were created."--BOOK JACKET.

This book is a look back at the beginnings of the Esperanto movement in the US and beyond, opening a window into contemporaneous accounts on the pages of a world-renowned newspaper. -- Some of the articles in this collection reflect aspects of the history of the Esperanto movement quite vividly; in others, we find odd anecdotes about Esperanto and the Esperantists; and many passionately-written letters from readers illustrate the ups and downs, the successes and conflicts of the Esperanto community, as well as its disputes with the skeptics outside their ranks. -- These first 35 years of the history of Esperanto seen from the vantage point of theNew York Timesshow how Esperanto gradually became established in the US and in the world, carried on the high hopes of its early, idealistic proponents. -- The book is supplemented by an appendix containing an index of the names of persons mentioned in the newspaper articles, a short bibliography, and a collection of links to reliable information on Esperanto on the Internet."

This is the first volume of essays by various hands on the work of the great Australian novelist Christina Stead (1902-83). It provides an overview of Stead criticism, including pioneering 'classic' essays, together with a selection from the burgeoning critical literature of the 1980s and '90s, and several articles not previously published.

"A study of the shibui phenomenon, in which American middle-class consumers embraced Japanese culture as familiar, yet exotic, in the two decades following the end of World War II"--

The Congressional Record is the official record of the proceedings and debates of the United States Congress. It is published daily when Congress is in session. The Congressional Record began publication in 1873. Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States (1789-1824), the Register of Debates in Congress (1824-1837), and the Congressional Globe (1833-1873)

[Americans and Human Rights in the Twentieth Century](#)

[The New York Times Saturday Review of Books and Art](#)

[A Writer's Journey](#)

[Sentimentalism and Modernism in Dorothy Parker's Poetry and Fiction](#)

[A Handbook and Reference Guide to American Cultural Programming](#)

[Little Women and the Feminist Imagination](#)

[Proceedings and Debates of the ... Congress](#)

[Comic Book Nation](#)

[Naval War College Review](#)

[The End of the Innocence](#)

[The New York Times Book Review](#)

[roman](#)

This set comprises of 40 volumes covering nineteenth and twnetieth century European and American authors. These volumes will be available as a complete set, mini boxed sets (by theme) or as individual volumes. This second set compliments the first 68 volume set of Critical Heritage published by Routledge in October 1995.

Laagland is de veelgeprezen roman over een moeizaam huwelijk en de vriendschap tussen twee volstrekt verschillende mannen. Joseph O Neill weet op indrukwekkende wijze de tijdgeest te verwoorden in een van de belangrijkste en meest levendige romans van de afgelopen jaren. De Nederlandse bankier Hans van den Broek woont in New York op het moment van de aanslagen. Vlak daarna verlaat zijn vrouw hem samen met hun zontje, waarna hij twee jaar in een hotel verblijft. Op zoek naar een nieuw bestaan in een land waar hij zich niet langer thuis voelt, vindt hij geborgenheid tussen de immigranten die cricket spelen in de stadsparken. Tijdens een van deze wedstrijden ontmoet hij Chuck en er ontstaat een gedeelde droom om de stad zijn eerste echte cricketveld te geven. Maar dan ontdekt Hans dat Chuck ook minder onschuldige dromen nastreeft.

From April 1964 to October 1965, some 52 million people from around the world flocked to the New York World's Fair, an experience that lives on in the memory of many individuals and in America's collective consciousness. Taking a perceptive look back at "the last of the great world's fairs," Samuel offers a vivid portrait of this seminal event and of the cultural climate that surrounded it. He also counters critics' assessments of the fair as the "ugly duckling" of global expositions. Opening five months after President Kennedy's assassination, the fair allowed millions to celebrate international fellowship while the conflict in Vietnam came to a boil. This event was perhaps the last time so many from so far could gather to praise harmony while ignoring cruel realities on such a gargantuan scale. This world's fair glorified the postwar American dream of limitless optimism even as a counterculture of sex, drugs, and rock 'n' roll came into being. It could rightly be called the last gasp of that dream: The End of the Innocence. Samuel's work charts the fair from inception in 1959 to demolition in 1966 and provides a broad overview of the social and cultural dynamics that led to the birth of the event. It also traces thematic aspects of the fair, with its focus on science, technology, and the world of the future. Accessible, entertaining, and informative, the book is richly illustrated with contemporary photographs.

An award-winning historian surveys the astonishing cast of characters who helped turn Manhattan into the world capital of commerce, communication and entertainment --

To what extent has the demand for a vicarious experience of other cultures fuelled the expectation that the most important task for writers is to capture and convey authentic cultural material? This text argues that authenticity is in fact a restrictive category of literary judgment.

[Displaying Women](#)

[How Jazz Age Manhattan Gave Birth to Modern America](#)

[New York Times Saturday Review of Books and Art](#)

[Oorlog en terpentijn](#)

[The Critical Heritage](#)

[William Carlos Williams](#)

[Reviewing the South](#)

[Rescuing the World](#)

[America's Fascination with Japanese Culture, 1945–1965](#)

[A Biography of John O'Hara](#)

[Critical Essays on Christina Stead](#)