

## Bloomsbury Ballerina Lydia Lopokova Imperial Dancer And Mrs John Maynard Keynes

Abandoned unfinished and left to rot on Venice's Grand Canal, 'il palazzo non finito' was once an unloved guest among the aristocrats of Venetian architecture. Yet in the 20th century it played host to three passionate and unconventional women who would take the city by storm. The staggeringly wealthy Marchesa Luisa Casati made her new home a belle époque aesthete's fantasy and herself a living work of art; notorious British socialite Doris Castlerosse (née Delevingne) welcomed film stars and royalty to glittering parties between the wars; and American heiress Peggy Guggenheim amassed an exquisite collection of modern art, which today draws visitors from around the world. Each in turn used the Unfinished Palazzo as a stage on which to re-fashion her life, with a dazzling supporting cast ranging from D'Annunzio and Nijinsky, through Noël Coward, Winston Churchill and Cecil Beaton, to Yoko Ono. Individually sensational and collectively remarkable, these stories of modern Venice tell us much about the ways women chose to live in the 20th century.

Virginia Woolf always stayed ahead of her time. Championing gender equality when women could not vote; publishing authors from Pakistan, France, Austria and other parts of the world, while nationalism in Britain was on the rise; and befriending outcasts and social pariahs. As such, what could have possibly interested her in the works of nineteenth-century Russian writers, austere and, at times, misogynistic thinkers preoccupied with peasants, priests, and paroxysms of the soul? This study explains the chronological and cultural paradox of how classic Russian fiction became crucial to Woolf's vision of British modernism. We follow Woolf as she begins to learn Russian, invents a character for a story by Dostoevsky, ponders over Sophia Tolstoy's suicide note, and proclaims Chekhov a truly 'modern' writer. The book also examines British modernists' fascination with Russian art, looking at parallels between Roger Fry's articles on Russian Post-Impressionists and Woolf's essays on Chekhov, Dostoevsky, Tolstoy, and Turgenev.

In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to Dame Markova's intimate journals and correspondence, Tina Sutton paints a full picture of the dancer's astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century's great artists.

**NATIONAL BESTSELLER** For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, *Apollo's Angels*—the first cultural history of ballet ever written—is a groundbreaking work. From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as *Entertainment Weekly* notes, brings “a dancer's grace and sure-footed agility to the page.” **NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY**

This book explores the origins and development of the asset management profession in Britain as a distinct activity within financial services, independent of banks and stockbrokers. Specifically, it identifies the main individuals and institutions after 1868 who established the profession. The book draws a distinction between banks (short-term deposit-taking) and asset management (an investment service with longer-term objectives). It explains why some banks fail but asset management businesses generally do not. It argues that asset management has been socially useful and has had a beneficial impact on the development of securities markets by offering choices to savers as an alternative to banks, improving the efficiency of capital allocation, re-cycling excess savings productively and enabling a range of investors - from institutions to individuals - to benefit from thoughtful, long-term investing.

This edition is for students and academics of Woolf's works. It aims to be as comprehensive as possible in providing an authoritative text, hundreds of explanatory notes and an extensive introduction describing the composition of the novel and its critical reception 1922-41.

What do the economic theories of thought-leaders in economics, such as Smith, Keynes, Marx and Schumpeter, tell us about globalisation in the twenty-first century? Great economic theories have provided a narrative of how society should work in all its aspects, and can offer renewed usefulness for today's society. Each economic theory is presented for easy access, readability and simplicity; explaining the criticism a particular theory poses against its own contemporary environment, such as the poverty produced by Manchester capitalism in Marx, and then applying those historical lessons to our current time. Should some economic theories be left sitting on a shelf, safely without any impact on us, or do some great economic ideas still have something to contribute to the grand quest for a more just society in its many interpretations?

Rare is the opportunity to chat with a legendary financial figure and hear the unvarnished truth about what really goes on behind the scenes. Hedgehogging represents just such an opportunity, allowing you to step inside the world of Wall Street with Barton Biggs as he discusses investing in general, hedge funds in particular, and how he has learned to find and profit from the best moneymaking opportunities in an eat-what-you-kill, cutthroat investment world.

The idea of world leaders gathering in the midst of economic crisis is now familiar. But 1944's meeting at Bretton Woods was different. It was the only time countries agreed to overhaul the structure of the international monetary system. Their resulting system presided over the longest period of growth in history. Its demise decades later was at least partly responsible for the financial collapse of the 2000s. But what everyone has assumed to be a dry economic conference was in fact replete with drama. The delegates spent half the time at each other's throats and the other half drinking in the bar. All the while, war in Europe raged on. The heart of the conference was the love-hate relationship between John Maynard Keynes — the greatest economist of his day, who suffered a heart attack at the conference — and his American counterpart Harry Dexter White (later revealed to be passing information to Russian spies). Both were intent on creating a settlement which would prevent another war while at the same time defending their countries' interests. Drawing on unpublished accounts, diaries, and oral histories, *The Summit* describes the conference in stunning color and clarity. Written with exceptional verve and narrative pace, this is an extraordinary debut from a talented new historian.

Named after a small neighborhood in London where its members settled as young adults, the Bloomsbury Group produced an impressive body of work that yielded British Post-Impressionist painting, literary modernism, the field of macroeconomics, and a new direction for public taste in art. This Companion offers a comprehensive guide to the intellectual and social contexts surrounding Bloomsbury and its coterie, which includes writer Virginia Woolf, economist Maynard Keynes, and art critic Roger Fry, among others. Thirteen chapters from leading scholars and critics explore the Bloomsbury Group's rejection of Victorian values and social mores, their interventions in issues of empire and international politics, their innovations in the literary and visual arts, and more. Complete with a chronology of key events and a detailed guide to further reading, this Companion provides scholars and students of English literature with fresh perspectives on the achievements of this remarkable circle of friends.

Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, *Dancing Genius* opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Dance critic Judith Mackrell explores the many different dance forms in the Western repertoire, and looks at the work of famous choreographers from Pepita to Balanchine, including their historical context and the origins of steps.

This important new book offers an intellectual history of the 'arts council' policy model, identifying and exploring the ideas embedded in the model and actions of intellectuals, philanthropists and wealthy aesthetes in its establishment in the mid-twentieth century. The book examines the history of arts advocacy for national arts policies in the UK, Canada and the USA, offering an interdisciplinary approach that combines social and intellectual history, political philosophy and literary analysis. The book has much to offer academics, cultural policy and management students, artists, arts managers, arts advocates, cultural policymakers and anyone interested in the history and current moment of public arts funding in the West.

On the front lines of the Second World War, a contingent of female journalists were bravely waging their own battle. Barred from combat zones and faced with entrenched prejudice and bureaucratic restrictions, these women were forced to fight for the right to work on equal terms as men. *Going with the Boys* follows six remarkable women as their lives and careers intertwined: Martha Gellhorn, who out-scooped her husband Ernest Hemingway on D-Day by traveling to Normandy as a stowaway on a hospital ship; Lee Miller, who went from being a *Vogue* cover model to the magazine's official war correspondent; Sigrid Schultz, who hid her Jewish identity and risked her life by reporting on the Nazi regime; Virginia Cowles, a 'society girl columnist' turned combat reporter; Clare Hollingworth, the first journalist to report the outbreak of war; and Helen Kirkpatrick, the first woman to report from an Allied war zone with equal privileges to men. This intricately layered account captures both the adversity and the vibrancy of the women's lives as they chased down sources and narrowly dodged gunfire, as they mixed with artists and politicians like Picasso, Cocteau, and Churchill, and conducted their own tumultuous love affairs. In her gripping, intimate, and nuanced portrait, Judith Mackrell celebrates these courageous reporters who risked their lives for a story and who changed the rules of war reporting for ever.

Commissioned in 1750, the Palazzo Venier was planned as a testimony to the power and wealth of a great Venetian family, but the fortunes of the Venier family waned and the project was abandoned with only one storey complete. Empty, unfinished, and in a gradual state of decay, the building was considered an eyesore. Yet in the early 20th century the Unfinished Palazzo's quality of fairytale abandonment, and its potential for transformation, were to attract and inspire three fascinating women at key moments in their lives: Luisa Casati, Doris Castlerosse and Peggy Guggenheim. Each chose the Palazzo Venier as the stage on which to build her own world of art and imagination, surrounded by an amazing supporting cast, from d'Annunzio and Nijinsky, via Noel Coward and Cecil Beaton, to Yoko Ono. Luisa turned her home into an aesthete's fantasy where she hosted parties as extravagant and decadent as Renaissance court operas - spending small fortunes on her own costumes in her quest to become a 'living work of art' and muse to the artists of the late belle poque and early modernist eras. Doris strove to make her mark in London and Venice during the glamorous, hedonistic interwar years, hosting film stars and royalty at glittering parties. In the postwar years, Peggy turned the Palazzo into a model of modernist simplicity that served as a home for her exquisite collection of modern art that today draws tourists and art-lovers from around the world. Mackrell tells each life story vividly in turn, weaving an intricate history of these legendary characters and the Unfinished Palazzo that they all at different times called home.

The riveting, untold history of a group of heroic women reporters who revolutionized the narrative of World War II—from Martha Gellhorn, who out-scooped her husband, Ernest Hemingway, to Lee Miller, a *Vogue* cover model turned war correspondent. "Thrilling from the first page to the last." —Mary Gabriel, author of *Ninth Street Women* "Just as women are so often written out of war, so it seems are the female correspondents. Mackrell corrects this omission admirably with stories of six of the best...Mackrell has done us all a great service by assembling their own fascinating stories." —New York Times Book Review On the front lines of the Second World War, a contingent of female journalists were bravely waging their own battle. Barred from combat zones and faced with entrenched prejudice and bureaucratic restrictions, these women were forced to fight for the right to work on equal terms with men. *The Correspondents* follows six remarkable women as their lives and careers intertwined: Martha Gellhorn, who got the scoop on Ernest Hemingway on D-Day by traveling to Normandy as a stowaway on a Red Cross ship; Lee Miller, who went from being a *Vogue* cover model to the magazine's official war correspondent; Sigrid Schultz, who hid her Jewish identity and risked her life by reporting on the Nazi regime; Virginia Cowles, a "society girl columnist" turned combat reporter; Clare Hollingworth, the first English journalist to break the news of World War II; and Helen Kirkpatrick, the first woman to report from an Allied war zone with equal privileges to

men. From chasing down sources and narrowly dodging gunfire to conducting tumultuous love affairs and socializing with luminaries like Eleanor Roosevelt, Picasso, and Man Ray, these six women are captured in all their complexity. With her gripping, intimate, and nuanced portrait, Judith Mackrell celebrates these courageous reporters who risked their lives for the scoop.

Alla Osipenko is the gripping story of one of history's greatest ballerinas, a courageous rebel who paid the price for speaking truth to the Soviet State. The daughter of a distinguished Russian aristocratic and artistic family, Osipenko was born in 1932 but was raised in a cocoon of pre-Revolutionary decorum and protocol. In Leningrad she studied with Agrippina Vaganova, the most revered and influential of all Russian ballet instructors. In 1950, she joined the Mariinsky (then-Kirov) Ballet, where her lines, shapes, and movements both exemplified the venerable traditions of Russian ballet and propelled those traditions forward into uncharted and experimental realms. She was the first of her generation of Kirov stars to enchant the West when she danced in Paris in 1956. Five years later, she was a key figure in the sensational success of the Kirov in its European debut. But dancing for the establishment had its downsides, and Osipenko's sharp tongue and marked independence, as well as her almost-reckless flouting of Soviet rules for personal and political conduct, soon found her all but quarantined in Russia. An internationally acclaimed ballerina at the height of her career, she found that she would now have to prevail in the face of every attempt by the Soviet state and the Kirov administration to humble her, even as her friends and schoolmates (including Natalia Makarova and Mikhail Baryshnikov) defected to the West. In Alla Osipenko, acclaimed dance writer Joel Lobenthal tells Osipenko's story for the first time in English, drawing on 40 interviews with the prima ballerina, and tracing her life from Classical darling to avant-garde rebel. Throughout the book, Osipenko talks frankly and freely in a way that few Russians of her generation have allowed themselves to. She discusses her traumatic relationship to the Soviet state, her close but often-fraught relationship with her family, her four husbands, her lovers, her colleagues, and her son's arrest in Leningrad and his subsequent death. Her voice rises above the incidents as unhesitating and graceful as her legendary adagios. Candid, irreverent, and, above all, independent -- Osipenko and her story open a window into a fascinating and little-discussed world.

Social dance was ubiquitous in interwar Britain. The social mingling and expression made possible through non-theatrical participatory dancing in couples and groups inspired heated commentary, both vociferous and subtle. By drawing attention to the ways social dance accrued meaning in interwar Britain, Rishona Zimring redefines and brings needed attention to a phenomenon that has been overshadowed by other developments in the history of dance. Social dance, Zimring argues, haunted the interwar imagination, as illustrated in trends such as folk revivalism and the rise of therapeutic dance education. She brings to light the powerful figurative importance of popular music and dance both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analyzing paintings, films, memoirs, a ballet production, and archival documents, in addition to writings by Virginia Woolf, D.H. Lawrence, Katherine Mansfield, Vivienne Eliot, and T.S. Eliot, to name just a few, Zimring provides crucial insights into the experience, observation, and representation of social dance during a time of cultural transition and recuperation. Social dance was pivotal in the construction of modern British society as well as the aesthetics of some of the period's most prominent intellectuals.

The Dinner at Gonfarone's covers five years in the life of the Nicaraguan poet, Salomón de la Selva, but it also offers a picture of Hispanic New York in the years around the First World War. De la Selva is the forerunner of Latino writers like Junot Díaz and Julia Álvarez.

The story of the splendidly unpredictable Russian dancer who ruffled the feathers of the Bloomsbury set and became the wife of John Maynard Keynes Born in 1891 in St Petersburg, Lydia Lopokova lived a long and remarkable life. Her vivacious personality and the sheer force of her charm propelled her to the top of Diaghilev's Ballet Russes. Through a combination of luck, determination and talent, Lydia became a star in Paris, a vaudeville favourite in America, the toast of Britain and then married the world-renowned economist, and formerly homosexual, John Maynard Keynes. Lydia's story links ballet and the Bloomsbury group, war, revolution and the economic policies of the super-powers. She was an immensely captivating, eccentric and irreverent personality: a bolter, a true bohemian and, eventually, an utterly devoted wife.

Portrays the life and personality of the influential ballet dancer and wife of the English economist, John Maynard Keynes

"This book tells the story of four men - L.F. Giblin, J.B. Brigden, D.B. Copland, and Roland Wilson - who, in 1920s Tasmania, formed a personal and intellectual bond that was to prove a pivot of economic thought, policy-making and institution-building in mid-century Australia."--p. ix.

A brilliant narrative history of the most colorful and important economic summit in history—held during the height of World War II. The idea of world leaders gathering in the midst of economic crisis is now familiar. But 1944's meeting at Bretton Woods was different. It was the only time the leading countries in the world agreed to overhaul the structure of the international monetary system. Their resulting system presided over the longest period of growth in history. But what everyone has assumed to be a dry economic conference was in fact replete with drama. The delegates spent half the time at each other's throats and the other half drinking in the bar. All the while, war in Europe raged on. The heart of the conference was the love-hate relationship between John Maynard Keynes—the greatest economist of his day, who suffered a heart attack at the conference—and his American counterpart Harry Dexter White (later revealed to be passing information to Russian spies). Written with exceptional verve and narrative pace, this is an extraordinary debut from a talented new historian.

The first novel about one of the twentieth century's most remarkable figures - John Maynard Keynes. "Since the war, everything's changed. But how far can you push people? Until they rise up and throw the government down?" When the brilliant Maynard Keynes walks out on the Paris Peace Conference in 1919, he seems destined to obscurity. But in the crisis-ridden 1920s, he soon finds himself back on the public stage. A man of fierce intelligence but hidden susceptibilities, he is not afraid to speak the truth or hold the powerful to account, in a world on the brink of collapse. Ballerina Lydia Lopokova has fled the Russian Revolution and is now seeking her own personal salvation. The last thing she expects is to join her fate to that of a Bohemian economist. Set in a world where personal and political certainties are crumbling, and where the very future of capitalism is in question, this is a novel about money and power, as well as an unusual love story. Based on the true story of John Maynard Keynes, ground-breaking economist, controversial intellectual, government adviser, financial speculator and Bloomsbury Group member, and one of the most significant figures of the twentieth century. There have been many biographies of the founder of Keynesian Economics, but this is the first time historical fiction has put his life at centre stage. It combines the battle of the gold standard with the Russian ballet, Bohemians with central bankers, the forbidden gay world of 1920s London with the risks of currency speculation ... Virginia Woolf and Winston Churchill ... economic crisis and political disaster ... and a one-man crusade to save capitalism from disaster. Longlisted for the Peggy Chapman-Andrews First Novel Award.

Keynes was an elitist and pro-capitalist economist, whom the left should embrace with caution. But his analysis provides a concreteness missing from Marx and engages with critical issues of the modern world that Marx could not have foreseen. This book argues that a critical Marxist engagement can simultaneously increase the power of Keynes's insight and enrich Marxism. To understand Keynes, whose work is liberally invoked but seldom read, Dunn explores him in the context of the extraordinary times in which he lived, his philosophy, and his politics. By offering a detailed overview of Keynes's critique of

mainstream economics and General Theory, Dunn argues that Keynes provides an enduringly valuable critique of orthodoxy. The book develops a Marxist appropriation of Keynes's insights, arguing that a Marxist analysis of unemployment, capital and the role of the state can be enriched through such a critical engagement. The point is to change the world, not just to understand it. Thus the book considers the prospects of returning to Keynes, critically reviewing the practices that have come to be known as 'Keynesianism' and the limits of the theoretical traditions that have made claim to his legacy.

Bloomsbury Ballerina Lydia Lopokova, Imperial Dancer and Mrs John Maynard Keynes Weidenfeld & Nicolson

A Globe and Mail top 100 book of 2012 . . . spellbinding yet harrowing . . . —Publishers Weekly A controversial look at the brutal backstage existence of some of the world's most celebrated ballerinas.

Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection. She is the feminine ideal—unblemished and ethereal, inspiration incarnate. But the reality is another story. Beginning with the earliest ballerinas, who often led double lives as concubines, Deirdre Kelly goes on to review the troubled lives of nineteenth-century ballerinas, who lived in poverty and worked under torturous and even life-threatening conditions. In the twentieth century, George Balanchine created a contradictory ballet culture that simultaneously idealized and oppressed ballerinas, and many of his dancers suffered from anorexia and bulimia or underwent cosmetic surgery to achieve the ideal ethereal form. At the beginning of the twenty-first century, ballerinas are still underpaid, vulnerable to arbitrary discrimination and dismissal, and expected to bear pain stoically—but much of this is beginning to change. As Kelly examines the lives of some of the world's best ballerinas—Anna Pavlova, Marie Camargo, Gelsey Kirkland, Evelyn Hart, and Misty Copeland, among others—she argues for a rethinking of the world's most graceful dance form—a rethinking that would position the ballerina at its heart, where she belongs. Also available in hardcover.

The Britannica Book of the Year 2009 provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever changing populations, governments, and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again.

'He achieves the miraculous,' the sculptor Auguste Rodin wrote of dancer Vaslav Nijinsky. 'He embodies all the beauty of classical frescoes and statues'. Like so many since, Rodin recognised that in Nijinsky classical ballet had one of the greatest and most original artists of the twentieth century, in any genre. Immersed in the world of dance from his childhood, he found his natural home in the Imperial Theatre and the Ballets Russes, he had a powerful sponsor in Sergei Diaghilev - until a dramatic and public failure ended his career and set him on a route to madness. As a dancer, he was acclaimed as godlike for his extraordinary grace and elevation, but the opening of Stravinsky's The Rite of Spring saw furious brawls between admirers of his radically unballetic choreography and horrified traditionalists. Nijinsky's story has lost none of its power to shock, fascinate and move. Adored and reviled in his lifetime, his phenomenal talent was shadowed by schizophrenia and an intense but destructive relationship with his lover, Diaghilev. 'I am alive' he wrote in his diary, 'and so I suffer'. In the first biography for forty years, Lucy Moore examines a career defined by two forces - inspired performance and an equally headline-grabbing talent for controversy, which tells us much about both genius and madness. This is the full story of one of the greatest figures of the twentieth century, comparable to the work of Rosamund Bartlett or Sjeng Scheijen.

**NEW YORK TIMES BESTSELLER** • An “outstanding new intellectual biography of John Maynard Keynes [that moves] swiftly along currents of lucidity and wit” (The New York Times), illuminating the world of the influential economist and his transformative ideas “A timely, lucid and compelling portrait of a man whose enduring relevance is always heightened when crisis strikes.”—The Wall Street Journal  
**WINNER: The Arthur Ross Book Award Gold Medal** • The Hillman Prize for Book Journalism **FINALIST: The National Book Critics Circle Award** • The Sabew Best in Business Book Award **NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY PUBLISHERS WEEKLY AND ONE OF THE BEST BOOKS OF THE YEAR BY Jennifer Szalai, The New York Times** • The Economist • Bloomberg • Mother Jones  
At the dawn of World War I, a young academic named John Maynard Keynes hastily folded his long legs into the sidecar of his brother-in-law's motorcycle for an odd, frantic journey that would change the course of history. Swept away from his placid home at Cambridge University by the currents of the conflict, Keynes found himself thrust into the halls of European treasuries to arrange emergency loans and packed off to America to negotiate the terms of economic combat. The terror and anxiety unleashed by the war would transform him from a comfortable obscurity into the most influential and controversial intellectual of his day—a man whose ideas still retain the power to shock in our own time. Keynes was not only an economist but the preeminent anti-authoritarian thinker of the twentieth century, one who devoted his life to the belief that art and ideas could conquer war and deprivation. As a moral philosopher, political theorist, and statesman, Keynes led an extraordinary life that took him from intimate turn-of-the-century parties in London's riotous Bloomsbury art scene to the fevered negotiations in Paris that shaped the Treaty of Versailles, from stock market crashes on two continents to diplomatic breakthroughs in the mountains of New Hampshire to wartime ballet openings at London's extravagant Covent Garden. Along the way, Keynes reinvented Enlightenment liberalism to meet the harrowing crises of the twentieth century. In the United States, his ideas became the foundation of a burgeoning economics profession, but they also became a flash point in the broader political struggle of the Cold War, as Keynesian acolytes faced off against conservatives in an intellectual battle for the future of the country—and the world. Though many Keynesian ideas survived the struggle, much of the project to which he devoted his life was lost. In this riveting biography, veteran journalist Zachary D. Carter unearths the lost legacy of one of history's most fascinating minds. The Price of Peace revives a forgotten set of ideas about democracy, money, and the good life with transformative implications for today's debates over inequality and the power politics that shape the global order. **ONGLISTED FOR THE CUNDILL HISTORY PRIZE**

With a political agenda foregrounding collaborative practice to promote ethical relations, these individually and joint written essays and interviews discuss dances often with visual art, theatre, film and music, drawing on continental philosophy to explore notions of space, time, identity, sensation, memory and ethics.

Focused on Dhaka, and applicable to other cities, this book uses geospatial techniques to explore land use, climate variability, urban sprawl, population density modeling, flooding, water quality, urban growth modeling, infectious disease and quality of life.

Today, following the tsunami of women's protest at widespread abuse, we do more than read them; we listen and live with their astonishing bravery and eloquence.

Explores European civilisation as a concept of twentieth-century political practice and the project of a transnational network of European elites. Available as Open Access.

By the 1920s, women were on the verge of something huge. Jazz, racy fashions, eyebrowraising new attitudes about art and sex—all of this pointed to a sleek, modern world, one that could shake off the grimness of the Great War and stride into the future in one deft, stylized gesture. The women who defined this the Jazz Age—Josephine Baker, Tallulah Bankhead, Diana Cooper, Nancy Cunard, Zelda Fitzgerald, and Tamara de Lempicka—would presage the sexual revolution by nearly half a century and would shape the role of women for generations to come. In Flappers, the acclaimed biographer Judith Mackrell renders these women with all the color that marked their lives and their era. Both sensuous and sympathetic, her admiring biography lays bare the private lives of her heroines, filling in the bold contours. These women came from vastly different backgrounds, but all ended up passing through Paris, the mecca of the avant-garde.

Before she was the toast of Parisian society, Josephine Baker was a poor black girl from the slums of Saint Louis. Tamara de Lempicka fled the Russian Revolution only to struggle to scrape together a life for herself and her family. A committed painter, her portraits were indicative of the age's art deco sensibility and sexual daring. The Brits in the group—Nancy Cunard and Diana Cooper—came from pinkie-raising aristocratic families but soon descended into the salacious delights of the vanguard. Tallulah Bankhead and Zelda Fitzgerald were two Alabama girls driven across the Atlantic by a thirst for adventure and artistic validation. But beneath the flamboyance and excess of the Roaring Twenties lay age-old prejudices about gender, race, and sexuality. These flappers weren't just dancing and carousing; they were fighting for recognition and dignity in a male-dominated world. They were more than mere lovers or muses to the modernist masters—in their pursuit of fame and intense experience, we see a generation of women taking bold steps toward something burgeoning, undefined, maybe dangerous: a New Woman. The story of Venice's "Unfinished Palazzo"—told through the lives of three of its most unconventional, passionate, and fascinating residents: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim Commissioned in 1750, the Palazzo Venier was planned as a testimony to the power and wealth of a great Venetian family, but the fortunes of the Veniers waned midconstruction and the project was abandoned. Empty, unfinished, and decaying, the building was considered an eyesore until the early twentieth century when it attracted and inspired three women at key moments in their lives: Luisa Casati, Doris Castlerosse, and Peggy Guggenheim. Luisa Casati turned her home into an aesthete's fantasy where she hosted parties as extravagant and decadent as Renaissance court operas, spending small fortunes on her own costumes in her quest to become a "living work of art" and muse. Doris Castlerosse strove to make her mark in London and Venice during the glamorous, hedonistic interwar years, hosting film stars and royalty at glittering parties. In the postwar years, Peggy Guggenheim turned the Palazzo into a model of modernist simplicity that served as a home for her exquisite collection of modern art that today draws tourists and art lovers from around the world. Each vivid life story is accompanied by previously unseen materials from family archives, weaving an intricate history of these legendary art world eccentrics. How a Russian Jew from a small shtetl befriended and influenced Britain's turn-of-the-century cultural and literary elite.

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