

Tormented Hope Nine Hypochondriac Lives

An eclectic history of human curiosity, a great feast of ideas, and a memoir of a reading life from an internationally celebrated reader and thinker Curiosity has been seen through the ages as the impulse that drives our knowledge forward and the temptation that leads us toward dangerous and forbidden waters. The question “Why?” has appeared under a multiplicity of guises and in vastly different contexts throughout the chapters of human history. Why does evil exist? What is beauty? How does language inform us? What defines our identity? What is our responsibility to the world? In Alberto Manguel’s most personal book to date, the author tracks his own life of curiosity through the reading that has mapped his way. Manguel chooses as his guides a selection of writers who sparked his imagination. He dedicates each chapter to a single thinker, scientist, artist, or other figure who demonstrated it in a fresh way how to ask “Why?” Leading us through a full gallery of inquisitives, among them Thomas Aquinas, David Hume, Lewis Carroll, Rachel Carson, Socrates, and, most importantly, Dante. Manguel affirms how deeply connected our curiosity is to the readings that most astonish us, and how essential to the soaring of our own imaginations.

From keys and handkerchiefs to sweets and rubber bands, the curious objects we surround ourselves with, though often seemingly mundane, have a magical quality. Their surprising power to disturb, soothe, seduce or absorb give these quirky objects histories and meanings we rarely ponder. Yet we would be lost without them. Take bags, for example. Why do most women carry handbags, while men rely on pockets? Why do so many houses have bags of bags? And why do we ‘let the cat out the bag’ or ‘give someone the sack’? What significance do our bags hold for us? In this highly imaginative and entertaining book, Steven Connor embarks on a historical, philosophical and linguistic journey that explores our relationships with the curious things with which we have a forgotten but daily intimacy.

Originally published in 1895, this early work of psychology is both expensive and hard to find in its first edition. It contains Freud and Breuer ’s case studies of hysteria and their methods of psychoanalytic treatment. This is a fascinating work and is thoroughly recommended for anyone with an interest in the history of psychology. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Ruin Lust offers a guide to the mournful, thrilling, comic, and perverse uses of ruins in art from the 17th century to the present day. This book, which accompanied a major Tate Britain exhibition, includes more than 100 works by artists such as J. M. W. Turner, John Constable, John Martin, Eduardo Paoozzi, Paul Nash, and Rachel Whiteread. Beginning in the midst of the craze that sent artists, writers, architects, and tourists in search of ruins and picturesque landscapes in the 18th century, it shows how ruins have continued to be a source of visual and emotional fascination at particular historical moments. Thoroughly illustrated, Ruin Lust explores how ruin has become a way of thinking about art itself and its connection to both the past and the future.

Including author videos and podcasts

On Form, Feeling, and Nonfiction

How to Write About Contemporary Art

The Empathy Exams

Nine Tormented Lives

Curiosity

You are Not So Smart

A lucid and delicate exploration of memory and grief from the author of *Essayism*.

This new publication of *On Being III* with *Notes from Sick Rooms* presents *Virginia Woolf* and *her mother Julia Stephen* in textual conversation for the first time in literary history. In the poignant and humorous essay *On Being III*, Virginia Woolf observes that though illness is a part of every human being’s experience, it is not celebrated as a subject of great literature in the way that love and war are embraced by writers and readers. We must, Woolf says, invent a new language to describe pain. *Illness*, she observes, enhances our perceptions and reduces self-consciousness; it is “the great confessional.” Woolf discusses the taboos associated with illness and she explores how it changes our relationship to the world around us. *Notes from Sick Rooms* addresses illness from the caregiver’s perspective. With clarity, humor, and pathos, Julia Stephen offers concrete and useful information to caregivers today. Originally published by Paris Press in 2002 as *On Being III*, this paperback edition includes an introduction to *Notes from Sick Rooms* and to *Julia Stephen* by Mark Hussey, the founding editor of *Woolf Studies Annual*, and a poignant afterword by Rita Charon, MD, the founder of the field of Narrative Medicine. *Hermione Lee’s* brilliant introduction to *On Being III* is a superb introduction to Virginia Woolf’s life and writing. This book is embraced by the general public, the literary world, and the medical world.

The inaugural volume in *Cabinet’s* new 24-Hour Book series, *I Am Sitting in a Room*—written and designed in one day—explores the scenography and architecture of writing itself. Inspired in part by Georges Perec’s short fragment in *Species of Spaces* on Antonello da Messina’s painting of St. Jerome in his study, Dillon’s text is both a personal reflection on the theatrics of the study, the library and the office, and a historical consideration of such wriiterly paraphernalia as Proust’s bed, Nabokov’s index cards and Philip Roth’s moustache. Dillon, who arrived at *Cabinet’s* office without any prepared text, also had to remain open to the contingencies of an unfamiliar writing environment, peculiar and perhaps slightly dodgy take-out food, a makeshift bed, and a capricious heating system, not to mention the obvious pressures of working under extreme time constraints. If that were not enough, this particular scene of writing was a public one, with curious onlookers dropping in during the process to watch the author (and his support staff) “at work.” Inspired by literary precedents such as automatic writing, by the resourcefulness of the bricoleur making do with what is at hand and by the openness toward chance that all artistic production under severe constraint must necessarily incorporate, *Cabinet’s* 24-Hour Book series will invite a number of distinguished authors and artists to be incarcerated in its gallery space to complete a project from start to finish within 24 hours.

From personal loss to phantom diseases, the *Empathy Exams* is a bold and brilliant collection, winner of the *Graywolf* Nonfiction Prize A Publishers Weekly Top Ten Essay Collection of Spring 2014 Beginning with her experience as a medical actor who was paid to act out symptoms for medical students to diagnose, Leslie Jamison’s visceral and revealing essays ask essential questions about our basic understanding of others: How should we care about each other? How can we feel another’s pain, especially when pain can be assumed, distorted, or performed? Is empathy a tool by which to test or even grade each other? By confronting pain—real and imagined, her own and others’—Jamison uncovers a personal and cultural urgency to feel. She draws from her own experiences of illness and bodily injury to engage in an exploration that extends far beyond her life, spanning wide-ranging territory—from poverty tourism to phantom diseases, street violence to reality television, illness to incarceration—in its search for a kind of sight shaped by humility and grace.

On Being III

Stories from the Frontline of Psychosomatic Illness

Sanctuary

Notes from the Sick Room

Machine of Death

Brainstorm

The Curious Lives of Magical Things

Charlotte Brontë found in her illnesses, real and imagined, an escape from familial and social duties, and the perfect conditions for writing. The German jurist Daniel Paul Schreber believed his body was being colonized and transformed at the hands of God and doctors alike. Andy Warhol was terrified by disease and by the idea of disease. Glenn Gould claimed a friendly pat on his shoulder had destroyed his ability to play piano. And we all know someone who has trawled the Internet in solitude, seeking to pinpoint the source of his or her fantastical symptoms. The Hypochondriacs is a book about fear and hope, illness and imagination, despair and creativity. It explores, in the stories of nine individuals, the relationship between mind and body as it is mediated by the experience, or simply the terror, of being ill. And, in an intimate investigation of those lives, it shows how the mind can make a prison of the body by distorting our sense of ourselves as physical beings. Through witty, entertaining, and often moving examinations of the lives of these eminent hypochondriacs—James Boswell, Charlotte Brontë, Charles Darwin, Florence Nightingale, Alice James, Daniel Paul Schreber, Marcel Proust, Glenn Gould, and Andy Warhol—Brian Dillon brilliantly unravels the tortuous connections between real and imagined illness, irrational fear and rational concern, the mind’s aches and the body’s ideas.

Objects in This Mirror is a collection of essays on contemporary art, literature, landscape, aesthetics, and cultural history. Beginning with a polemical and personal defense of generalism and curiosity, Brian Dillon explores the variety of themes it is possible today to corral within the rubric of the critical essay. These pieces engage with the work of such artists as Tacita Dean, Gerard Byrne, Andy Warhol, and Sophie Calle; with the ruinous territories that haunt the work of Robert Smithson and Derek Jarman; with the ambiguous figures of the charlatan, the vandal, the hypochondriac, and the dandy. Taking seriously the playful remit of the essay as form, Dillon treats of compelling obscurities: gesture manuals of the nineteenth century, the history of antidepressant marketing, the search for a cure to the common cold. Whether his topic is the nature of slapstick, his love of the writings of Roland Barthes, or the genre of the essay itself, he is as much concerned with the form of criticism today as with its varied and digressive subjects.

Thom Jones made his literary debut in *The New Yorker* in 1991. Within six months his stories appeared in *Harper’s*, *Esquire*, *Mirabella*, *Story*, *Buzz*, and in *The New Yorker* twice more. “The Pugilist at Rest” - the title story from this stunning collection - took first place in *Prize Stories* 1993: The O. Henry Awards and was selected for inclusion in *Best American Short Stories* 1992. He is a writer of astonishing talent. Jones’s stories - whether set in the combat zones of Vietnam or the brittle social and intellectual milieu of an elite New England college, whether recounting the poignant last battles of an alcoholic ex-fighter or the hallucinatory visions of an American wandering lost in Bombay in the aftermath of an epileptic fugue - are fueled by an almost brutal vision of the human condition, in a world without mercy or redemption. Physically battered, soul-sick, and morally exhausted, Jones’s characters are yet unable to concede defeat; his stories are infused with the improbable grace of the spirit that ought to collapse, but cannot. For in these extraordinary pieces of fiction, it is not goodness that finally redeems us, but the heart’s illogical resilience, and the ennobling tenacity with which we cling to each other and to our lives. The publication of *The Pugilist at Rest* is a major literary event, heralding the arrival of an electrifying new voice in American fiction, and a writer of magnificent depth and range. With these eleven stories, Thom Jones takes his place among the ranks of this country’s most important authors.

Tormented HopeNine Hypochondriac LivesPenguin Group

Why You Have Too Many Friends on Facebook, why Your Memory is Mostly Fiction, and 46 Other Ways You’re Deluding Yourself

Between Hegemony and Marginalization

Portraits from Life

A Teaching Handbook

Jane Eyre

A Dark and Quiet Place

Melancholy and Literary Biography, 1640-1816

A meditation on the power and pleasures of the image, from paintings to photographs to migraine auras, by one of Britain’s finest literary minds. In *Affinities*, Brian Dillon, who Joyce Carol Oates has said writes “fascinating prose ... on virtually any subject,” explores images and artists he is drawn to or loves, and tries to analyze the attraction. What do we mean when we claim affinity with an object or picture, or say that affinities exist (not only formal) between such things? What do feelings of affinity imply about it? Opposites, between chemical elements. In his *Electric Affinities*, Goethe used the idea to think about the orbits and collisions of life. In the poetry and essays of Baudelaire, the writings of Walter Benjamin and Aby Warburg, the art of Tacita Dean and Moyna Davey, a partly buried history of affinity can be found. Affinities is a critical and personal study of a sensation that is not exactly taste, desire, or allyship, but has aspects of all. Approaching this subject via discrete examples, this book is first of all about images. It’s about the months of chemical isolation, when the visual field had shrunk. Some of these are historical works by artists such as Julia Margaret Cameron, Dora Maar, Claude Cahun, Samuel Beckett and Andy Warhol. Others are more or less obscure scientific or vernacular images: sea creatures, migraine auras, astronomical illustrations derived from dreams. Also family photographs, film stills, records of atomic ruin. And contemporary art by Rinko Kawauchi, Susan Hiller, and John Stezaker. Written as a series of linked essays, *Affinities* is a Sentence, about the intimate and abstract pleasures of reading and looking.

Essays on literature, pop culture, and more from the cult novelist and critic Tom McCarthy Fifteen brilliant essays written over as many years provide a map of the sensibility and critical intelligence of Tom McCarthy, one of the most original and challenging novelists at work today. Typewriters, Bombs, Jellyfish explores a wide range of subjects, from the weather considered as a form of media, to the paintings of Gerhard Richter and the movies of David Lynch, to Patty Hearst as revolutionary sex goddess, to the still Shandy, and the unsung junky genius Alexander Trocchi’s darkly beautiful Cain’s Book. The longer “Recessional” examines the place of time in writing—how writing makes a new time of its own, a time apart from institutional time—while the startling “Nothing Will Have Taken Place” moves from Mallarmé and Don DeLillo to the ball mastery of Zidane to look at how art, whether that of a poet, novelist, or athlete, destroys given codes of meaning and behavior, returning them to duty. Certain points of reference recur with documentation of the roadside debris of a Royal typewriter hurled from the window of a traveling car: the great blooms of jellyfish that are filling the oceans and gumming up the machinery of commerce and military domination—and the question throughout is: How can art explore the restraining conventions of so-called realism, whether aesthetic or political, to engage in the active reinvention of the world?

Enhanced Edition of the bestselling Mrs Robinson’s Disgrace, including author videos and podcasts On a mild winter’s evening in 1850, Isabella Robinson set out for a party. Her carriage bumped across the wide cobbled streets of Edinburgh’s Georgian New Town and drew up at 8 Royal Circus, a grand sandstone house lit by gas lamps. This was the home of the rich widow Lady Drysdale, a vivacious hostess whose soirees were the centre of an energetic intellectual scene. Lady Drysdale’s guests were gathered in the tight outer boxes, the gentlemen in tailcoats, waistcoats, neckties and pleated shirt fronts, dark narrow trousers and shining shoes. When Mrs Robinson joined the throng she was introduced to Lady Drysdale’s daughter and son-in-law, Mary and Edward Lane. She was at once enchanted by the handsome Mr Lane, a medical student ten years her junior. He was “fascinating”; she told her diary, before chastising herself for being so susceptible to a man’s charms. But a wish had taken hold of her, which she was to find privacy in a society clinging to rigid ideas about marriage and female sexuality. Mrs Robinson’s Disgrace brings vividly to life a complex, frustrated Victorian wife, longing for passion and learning, companionship and love.

‘Medicine and psychiatry, both based on science, require the art of caring, using the principles of art in learning and teaching. Sitting with a patient, making sense of their distress, being empathetic in understanding both the symptoms and the person and alleviating suffering needs a human touch. For that, doctors need the soul of an artist and must be aware of the value that arts have for society and the individual.’ - from the Foreword by Dinesh Bhugra This comprehensive book explores how visual art, cinema, music, and literature can be used by medical professionals. Edited and written by a team of expert practitioners, teachers and researchers, including both clinicians and users of mental health services, this comprehensive book will provide valuable insights for undergraduate and postgraduate educators with teaching responsibilities in psychiatry and mental health. Students of the medical humanities, art, music and drama therapists, and educators in occupational therapy and psychology will also find this a valuable and insightful handbook. The authors of this work used a preferred artistic medium to deepen personal reflection and to enhance their own creativity as physicians , teachers and therapists. Their models are clear, their suggestions practical, but none of the approaches you’ll find here is reductive or simplistic. Try some of the reflective exercises and teaching strategies. You will be sure to rediscover something you have always cherished about the art of healing.’ - from the Foreword by Allan D Peterkin

A Novel

Studies in Hysteria

Mrs. Robinson’s Disgrace

A Collection of Stories about People who Know how They Will Die

with Notes from Sick Rooms by Julia Stephen

Mental Health, Psychiatry and the Arts

A Dark and Quiet Place accompanies a new moving image work of the same name by Australian artist David Noonan (born 1969). Both the film and the book present a meditation on performance, its associated apparatus and the physical and imaginary domains they inhabit. That this is Noonan’s first film work in over a decade is significant, as his practice since has frequently referenced both the material qualities of film and projection, and an ongoing interest in the slippages between figuration and pure abstraction. For the book, the artist has worked closely with award-winning design studio *A Practice* for *Everyday Life* to disassemble the film work back into a rhythmic sequence of still images, employing both the language of design and Noonan’s characteristic strategies of layering and manipulation. In his response to the work, celebrated author Brian Dillon presents a piece of fiction at once speculative and rigorously rational, in which geometric shapes become complex stage sets, and the supremacy of the body is thrown into doubt.

A masterful account of a terrible disaster in a remarkable place: shortlisted for the Royal Society of Literature Ondaatje Prize In April 1916, shortly before the commencement of the Battle of the Somme, a fire started in a vast munitions works located in the Kentish marshes. The resulting series of explosions killed 108 people and injured many more. In a brilliant piece of storytelling, Brian Dillon recreates the events of that terrible day - and, in so doing, sheds a fresh and unexpected light on the British home front in the Great War. He offers a chilling natural history of explosives and their effects on the earth, on buildings, and on human and animal bodies. And he evokes with vivid clarity one of Britain’s strangest and most remarkable landscapes - where he has been a habitual explorer for many years. The Great Explosion is a profound work of narrative, exploration and inquiry from one of our most brilliant writers. The Great Explosion is exhilarating and moving and lyrical. It is a quiet evocation of a lost history through the discovery of a lost history of destructiveness, a meditation on Englishness, an autobiography, a mapping of absences. I loved it. Edmund de Waal, author of The Hare with Amber Eyes “What a fascinating, unclassifiable, brilliant book, confirming Brian Dillon’s reputation as one of our most innovative and elegant non-fictioners. No one else could have written it.” Robert Macfarlane, author of The Old Ways “Forensic, fascinating, endlessly interesting” Philip Hoare, Samuel Johnson Prize-winning author of Leviathan andThe Sea Inside “A subtle, human history of the early twentieth century ... Explosions are a fruitful subject in Dillon’s hands, one that enables him to reflect movingly on the instant between life and death, on the frailty of human endeavour, and on the readiness of nations to tear one another apart. The Great Explosion deftly covers a tumultuous period of history while centring on the timely moments - just punctuation marks in time” Financial Times “Dillon’s account of the Faversham explosion is as bold as it is dramatic, while his descriptive passages about the marshlands of Kent are so evocative that you can practically feel the mud sticking at your feet” Evening Standard “A brilliant evocation of place grasped in its modernity” Guardian

‘Dillon ... has a WG Sebald-like gift for interrogating the landscape ... a work of real elegiac seriousness that goes to the heart of a case of human loss and destruction in England’s sinister pastures green’ Ian Thomson, Irish Times ‘Exhilarating ... utterly beguiling’ Literary Review

A compelling ode to the essay form and the great essayists themselves, from Montaigne to Woolf to Sontag, *Essayism* is a book about essays and essayists, a study of melancholy and depression, a love letter to belle-lettrists, and an account of the indispensable lifelines of reading and writing. Brian Dillon’s style incorporates diverse features of the essay. By turns agglomerative, associative, digressive, curious, passionate, and dispassionate, his is a branching book of possibilities, seeking consolation and direction from Michel de Montaigne, Virginia Woolf, Roland Barthes, Theodor Adorno, Walter Benjamin, Georges Perec, Elizabeth Harawick, and Susan Sontag, to name just a few of his influences. Whether he is writing on origins, aphorisms, coherence, vulnerability, anxiety, or a number of other subjects, his command of language, his erudition, and his own personal history serve not so much to illuminate or magnify the subject as to discover it anew through a kaleidoscopic alignment of attention, thought, and feeling, a dazzling and momentary suspension of disparate elements, again and again.

A captivating meditation on the power of the sentence by the author of *Essayism*, a 2018 *New Yorker* book of the year. In *Suppose a Sentence*, Brian Dillon, whom John Banville has called “a literary flâneur in the tradition of Baudelaire and Walter Benjamin,” has written a sequel of sorts to *Essayism*, turning his attention to the oblique and complex pleasures of the sentence. A series of essays prompted by a single sentence—from Shakespeare to James Baldwin, John Ruskin to Joan Didion—this new book explores style, voice, and language, along with the subjectivity of reading.

Both an exercise in practical criticism and a set of experiments or challenges, *Suppose a Sentence* is a polemical and personal reflection on the art of the sentence in literature.

A Case of Hysteria

I Am Sitting in a Room

THE MONK

Exploring England’s Historic Capital

The Hypochondriacs

Mrs Robinson’s Disgrace, The Private Diary of A Victorian Lady ENHANCED EDITION

The Great Explosion

The triumphant conclusion to the trilogy that began with *A Star Called Henry* Watch for Roddy Doyle ’s new novel, *Smile*, coming in October of 2017 Henry Smart is back. It is 1946, and Henry has crawled into the desert of Utah’s Monument Valley to die. He’s stumbled onto a film set though, and ends up in Hollywood collaborating with John Ford on a script based on his life. Eventually, Henry finds himself back in Ireland, where he becomes a custodian, and meets up with a woman who may or may not be his long-lost wife.

After being injured in a political bombing in Dublin, the secret of his rebel past comes out, and Henry is a national hero. Or are his troubles just beginning? Raucous, colorful, and epic, *The Dead Republic* is the magnificent final act in the life of one of Doyle’s most unforgettable characters.

Explains how self-delusion is part of a person’s psychological defense system, identifying common misconceptions people have on topics such as caffeine withdrawal, hindsight, and brand loyalty.

An essential handbook for students and professionals on writing eloquently, accurately, and originally about contemporary art How to Write About Contemporary Art is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other aspiring writers, the book first navigates readers through the key elements of style and content, from the aims and structure of a piece to its tone and language. Brimming with practical tips that range across the complete spectrum of art-writing, the second part of the book is organized around its specific forms, including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews; and writing for websites and blogs. In counselling the reader against common pitfalls—such as jargon and poor structure—Gilda Williams points instead to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. More than 30 illustrations throughout support closely analysed case studies of the best writing, in *Source* Texts by 64 authors, including Claire Bishop, Thomas Crow, T.J. Demos, Okwui Enwezor, Dave Hickey, John Kelsey, Chris Kraus, Rosalind Krauss, Stuart Morgan, Hito Steyerl, and Adam Szymczyk. Supplemented by a general bibliography, advice on the use and misuse of grammar, and tips on how to construct your own contemporary art library, *How to Write About Contemporary Art* is the essential handbook for all those interested in communicating about the art of today.

Masculinities and the Nation in the Modern World sheds new light on the interrelationship between gender and the nation, focusing on the role of masculinities in various processes of nation-building in the modern world between 1800 and the 1960s.

Essays

The Private Diary of a Victorian Lady

Detective Stories from the World of Neurology

The Pugilist at Rest

It’s All in Your Head

Sarah Jones

(Dora)

Discover one of the world’s most fascinating and historic cities through 30 dramatic true stories spanning the rich history of London. Author Kevin Jackson takes readers through more than 2,000 years of British history with exciting essays on topics such as London’s origins, Richard the Lion-Hearted, Geoffrey Chaucer, Henry V, Shakespeare, Queen Victoria, Jack the Ripper, Charles Dickens, Oscar Wilde, the Beatles, and more. In addition, guided walking tours of London’s historic neighborhoods, illustrated with color photographs and period maps, take readers to the places where history really happened.

Notes from the Sick Room is an investigation into the connections between physical illness and creativity. Although there are a number of books investigating mental illness and creativity, there are very few that concentrate on physical illness - cancer, HIV, tuberculosis and disabilities caused by accidents. Incapacity provides time for contemplation and creativity yet pain and discomfort detract from inspiration. Serious illness confronts the individual with the reality of death, the complacency of being is jolted by the shock of non-being. Does one record these incidences or ignore "art" in order to survive?

"I think people marry far too much; it is such a lottery, and for a poor woman—bodily and morally the husband’s slave—a very doubtful happiness." —Queen Victoria to her recently married daughter Vicky Headstrong, high-spirited, and already widowed, Isabella Walker became Mrs. Henry Robinson at age 31 in 1844. Her first husband had died suddenly, leaving his estate to a son from a previous marriage, so she inherited nothing. A successful civil engineer, Henry moved them, by then with two sons, to Edinburgh’s elegant society in 1850. But Henry traveled often and was cold and remote when home, leaving Isabella to her fantasies. No doubt thousands of Victorian women faced the same circumstances, but Isabella chose to record her innermost thoughts—and especially her infatuation with a married Dr. Edward Lane—in her diary. Over five years the entries mounted—passionate, sensual, suggestive. One fateful day in 1858 Henry chanced on the diary and, broaching its privacy, read Isabella’s intimate entries. Aghast at his wife’s perceived infidelity, Henry petitioned for divorce on the grounds of adultery. Until that year, divorce had been illegal in England, the marital bond being a cornerstone of English life. Their trial would be a cause celebre, threatening the foundations of Victorian society with the specter of "a new and disturbing figure: a middle class wife who was restless, unhappy, avid for arousal." Her diary, read in court, was as explosive as Flaubert’s *Madame Bovary*, just published in France but considered too scandalous to be translated into English until the 1880s. As she accomplished in her award-winning and bestselling *The Suspicions of Mr. Whicher*, Kate Summerscale brilliantly recreates the Victorian world, chronicling in exquisite and compelling detail the life of Isabella Robinson, wherein the longings of a frustrated wife collided with a society clinging to rigid ideas about sanity, the boundaries of privacy, the institution of marriage, and female sexuality.

Lewis, Matthew Gregory is a famous British novelist and playwright. The Monk: A Romance is his most famous so called “gothic novel” that he wrote only in ten days. Ambrosio, once an exemplary Spanish monk, is passionate about his student: there is a beautiful woman Matilda under the monk robe. After his passion is satisfied he shifts his attention to an innocent Antonia. With Matilda’s help he rapes and kills the young woman. Later it is discovered that Antonia was hid sister and Matilda is Satan’s messenger whose aim was to seduce the devout hermit and lead him to the sin. In the end, he falls under inquisition, but...

Affinities

The Dead Republic

Nationalism and the Body Politic

Objects in This Mirror

Modernist Novelists and Autobiography

Ruin Lust

In the Dark Room

Presents fantasy stories written by Internet authors that explore how people, cultures, and societies are affected by the predictions of the Machine, an object that provides short yet vague phrases about how a person will die.

Just moved into a new apartment, alone for the first time in years, Victor Forte goes every evening to Donnelly’s pub for a pint, a slow one. One evening his drink is interrupted. A man in shorts and a pink shirt brings over his pint and sits down. He seems to know Victor’s name and to remember him from school. Says his name is Fitzpatrick. Victor dislikes him on sight, dislikes too the memories that Fitzpatrick stirs up of five years being taught by the Christian Brothers.He prompts other memories too - of Rachel, his beautiful wife who became a celebrity, and of Victor’s own small claim to fame, as the man who says the unsayable on the radio. But it’s the memories of school, and of one particular Brother, that he cannot control - and which eventually threaten to destroy his sanity.

This volume aims to question the recent revival of neo-nationalist politics in the light of what unconscious fantasies are involved in these developments. It examines both recent movements of right-wing extremism and the way in which rearticulated neo-ethnic ideas have been adopted by mainstream politicians and in mainstream public discourse. Politicians from other than the right-wing populist parties have tended to resist specific ways of talking that are considered too extremist, rather than their underlying frame of interpretation. Governments across Europe have adopted anti-immigrant and anti-Roma policies. Xenophobia and hostility towards ‘others’ is on the rise, along with appeals to “Tradition and Security”. Cultures of fear’ are linked with fantasies of fusion or ‘imagined sameness’. Alongside the image of the nation as a mother and/or father, Reich (1933) called attention to the fantasy of the nation as a body, echoed in Money-Kyrle’s (1939) characterization of ‘group hypochondria’ in connection with the burning of witches and heretics.

A leading neurologist recounts some of her most astonishing, challenging cases, which demonstrate how central the study of epilepsy has been to our understanding of the brain. Brainstorm follows the stories of people whose medical diagnoses are so strange even their doctor struggles to know how to solve them. A man who sees cartoon characters running across the room; a girl whose world suddenly seems completely distorted, as though she were Alice in Wonderland; another who transforms into a ragdoll whenever she even thinks about moving. The brain is the most complex structure in the universe. Neurologists must puzzle out life-changing diagnoses from the tiniest of clues, the ultimate medical detective work. In this riveting book, Suzanne O’Sullivan takes you with her as she tracks the clues of her patients’ symptoms. It’s a journey that will open your eyes to the unfathomable intricacies of our brains and the infinite variety of human experience.

Stories

Paraphernalia

Chronicles of Old London

Masculinities and the Nation in the Modern World

Typewriters, Bombs, Jellyfish

Smile

Suppose a Sentence

A neurologist explores the very real world of psychosomatic illness. Most of us accept the way our heart flutters when we set eyes on the one we secretly admire, or the sweat on our brow as we start the presentation we do not want to give. But few of us are fully aware of how dramatic our body’s reactions to emotions can sometimes be. Take Pauline, who first became ill when she was fifteen. What seemed at first to be a urinary infection became joint pain, then food intolerances, then life-threatening appendicitis. And then one day, after a routine operation, Pauline lost all the strength in her legs. Shortly after that her convulsions started. But Pauline’s tests are normal: her symptoms seem to have no physical cause whatsoever. Pauline may be an extreme case, but she is by no means alone. As many as a third of men and women visiting their GP have symptoms that are medically unexplained. In most, an emotional root is suspected and yet, when it comes to a diagnosis, this is the very last thing we want to hear, and the last thing doctors want to say. In *It’s All in Your Head* consultant neurologist Dr Suzanne O’Sullivan takes us on a journey through the very real world of psychosomatic illness. She takes us from the extreme – from paralysis, seizures and blindness – to more everyday problems such as tiredness and pain. Meeting her patients, she encourages us to look deep inside the human condition. There we find the secrets we are all capable of keeping from ourselves, and our age-old failure to credit the intimate and extraordinary connection between mind and body.

This book traces the development of literary biography in the eighteenth century; how writers' melancholy was probed to explore the inner life. Case studies of a number of significant authors reveal the 1790s as a time of 'biographical experimentation. Reaction against philosophical biography led to a nineteenth-century taste for romanticized lives.

Primarily of the bildungsroman genre, *Jane Eyre* follows the emotions and experiences of its title character, including her growth to adulthood, and her love for Mr. Rochester, the byronic master of fictitious Thornfield Hall. In its internalisation of the action—the focus is on the gradual unfolding of *Jane's* moral and spiritual sensibility, and all the events are coloured by a heightened intensity that was previously the domain of poetry—*Jane Eyre* revolutionised the art of fiction. Charlotte Brontë has been called the 'first historian of the private consciousness' and the literary ancestor of writers like Joyce and Proust. The novel contains elements of social criticism, with a strong sense of morality at its core, but is nonetheless a novel many consider ahead of its time given the individualistic character of *Jane* and the novel's exploration of classism, sexuality, religion, and proto-feminism.

Tormented Hope's a book about mind and body, fear and hope, illness and imagination. It explores, in the stories of nine individuals, the relationship between mind and body as it is mediated by the experience, or simply the terror, of being ill. And in an intimate investigation of those nine lives, it shows how the mind can make a prison of the body, by distorting our sense of ourselves as physical beings. Healthy or unhealthy, robust or falling, ignored or obsessed over, our bodies respond daily to our shifting state of mind, whether we are aware of the process or not. This book is about an especially dramatic instance of that relationship—the mind's invention of physical disease.

Through his witty, entertaining and often moving examinations of the lives of its nine subjects - James Boswell, Charlotte Brontë, Charles Darwin, Florence Nightingale, Daniel Paul Schreber, Marcel Proust, Alice James, Glenn Gould andAndy Warhol - Brian Dillon brilliantly unravels the tortuous connections between real and imagined illness, irrational fear and rational concern, anxiety and imagination, the mind's aches and the body's ideas.

The Adventures of Sir Thomas Browne in the 21st Century

Essaysm

Tormented Hope

Gunpowder, the Great War, and a Disaster on the Kent Marshes

Nine Hypochondriac Lives

On Art and Fascination

'I very soon had an opportunity to interpret Dora's nervous coughing as the outcome of a fantasized sexual situation.' A Case of Hysteria, popularly known as the Dora Case, affords a rare insight into how Freud dealt with patients and interpreted what they told him. The 18-year-old 'Dora' was sent for psychoanalysis by her father after threatening suicide; as Freud's enquiries deepened, he uncovered a remarkably unhappy and conflict-ridden family, with several competing versions of their story. The narrative became a crucial text in the evolution of his theories, combining his studies on hysteria and his new theory of dream-interpretation with early insights into the development of sexuality. The unwitting preconceptions and prejudices with which Freud approached his patient reveal his blindness and the broader attitudes of turn-of-the-century Viennese society, while his account of 'Dora's' emotional travails is as gripping as a modern novel. This new translation is accompanied by a substantial introduction which sets the work in its biographical, historical, and intellectual context, and offers a close and critical analysis of the text itself. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Jones first gained notice in the late 1990s for her photographs taken in psychoanalysts' consulting rooms. Her later studies of adolescent girls uncomfortably caught in the flash of the camera in domestic settings draw attention to the staged relationship between model, photographer and location. Recent diptychs of horses and rose bushes refer to the viewing of early stereographic prints and explore the potential for photography to reveal uncanny perspectives on a subject. In 'The Rose Gardens' series, Jones photographs the front and back of rose bushes in public gardens so that viewers can contemplate both viewpoints simultaneously. This book brings together work from a 15-year period, including many photographs never previously published, and looks at the themes and concerns that have remained constants in her work. The sequence of images chosen and arranged by the artist is informed by Jones' interest in how we see and represent her chosen subjects, using tropes from the stereograph, the double, the still life and portraiture.

What happens when novelists write about their own lives directly, in memoirs and autobiographies, rather than in novels? How do they present themselves, and what do their self-portraits reveal? In a series of biographical case studies, *Portraits from Life* examines how seven canonical Modernist writers - Joseph Conrad, Ford Madox Ford, Henry James, Wyndham Lewis, Gertrude Stein, H.G. Wells, and Edith Wharton - depicted themselves in their memoirs and autobiographies during the first half of the twentieth century. Drawing on a range of life-writing sources in this innovative group portrait, Jerome Boyd Maunself reconstructs the periods during which these authors worked on their memoirs, often towards the end of their lives, and shows how memoirs and autobiographies are just as artful as novels. The seven portraits in the book also create a rich network of encounters, as many of these writers knew each other, and wrote about each other in their reminiscences. *Portraits from Life* investigates the difficulties and possibilities of autobiography - the relation of fact and fiction, biography and autobiography; the ethical issues of dealing with real people; the thin generic lines between novels and autobiographies; and the deceptive workings of memory - and how all these writers dealt with these concerns as they looked back on their lives. An act of portraiture and biography as well as an act of criticism, moving from London to Paris and through two world wars, it also pieces together a fresh and constantly inter-connecting narrative of the Modernist era in England and France.

Sanctuary is a fiction set in the ruins of a Modernist building on the outskirts of a city in Northern Europe. The structure, a Catholic seminary built in the 1960s and abandoned twenty years later, embodies the failure of certain ambitions: architectural, civic, and spiritual. But it is the site too of a more recent disappearance. A young artist, intent on exploring the complex and its history, has gone missing among the wreckage. Months later his lover visits the place, unsure what she is looking for, and finds herself drawn into the strange nexus of energies and memories that persist there. *Sanctuary* is a story about what survives—of bodies, ideas, objects and the artistic or literary forms that might describe them—in the wake of catastrophe. Invoking key works of the last century—the fiction of Samuel Beckett and Alain Robbe-Grillet, the art of Robert Smithson, the films of Alfred Hitchcock, Chris Marker and Andrei Tarkovsky—it maps a small but resonant portion of the ruins of the recent past. Brian Dillon was born in Dublin in 1969. He is the UK editor of *Cabinet* magazine and AHRC Research Fellow in the Creative and Performing Arts at the University of Kent. He is the author of *Tormented Hope: Nine Hypochondriac Lives* (Penguin, 2009) and a memoir, *In the Dark Room* (Penguin, 2005). His writing appears regularly in such publications as *frieze*, *Artforum*, the *Guardian*, the *London Review of Books*, and the *Wire*. He lives in Canterbury.