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This book is the first collection on the British author Rose Macaulay (1881-1958). The essays establish connections in her work between modernism and the middlebrow, show Macaulay's attentiveness to reformulating contemporary depictions of gender in her fiction, and explore how her writing transcended and celebrated the characteristics of genre, reflecting Macaulay's responses to modernity. The book's focus moves from the interiorized self and the psyche's relations with the body, to gender identity, to the role of women in society, followed by how women, and Macaulay, use language in their strategies for generic self-expression, and the environment in which Macaulay herself and her characters lived and worked. Macaulay was a particularly modern writer, embracing technology enthusiastically, and the evidence of her treatment of gender and genre reflect Macaulay's responses to modernism, the historical novel, ruins and the relationships of history and structure, ageing, and the narrative of travel. By presenting a wide range of approaches, this book shows how Macaulay's fiction is integral to modern British literature, by its aesthetic concerns, its technical experimentation, her concern for the autonomy of the individual, and for the financial and professional independence of the modern woman. There are manifold connections shown between her writing and contemporary theology, popular culture, the newspaper industry, pacifist thinking, feminist rage, the literature of sophistication, the condition of 'inclusionary' cosmopolitanism, and a haunted post-war understanding of ruin in life and history. This rich and interdisciplinary combination will set a new agenda for international scholarship on Macaulay's works, and reformulate contemporary ideas about gender and genre in twentieth-century British literature.

The topic of the book is the focus on rights, which has spread like wildfire above all in the western part of the world since the Second World War and the impact this way of thinking has had on how we see our fellow human beings. The author sees rights focused thinking and neighborly love as opposites and does not think that the two are compatible. They are mutually exclusive. In other words a different way of thinking is called for, and this applies to all the things that we human beings feel we are entitled to and claim, starting with The Declaration of Human Rights and continuing to the right to a roof over one's head; throughout the chapters of the book the author argues that we human beings do not have any rights at all, and how we instead have to take a closer look at the parts of rights focused thinking that might be justified. What is the interface of human rights and compassion? The various topics are introduced to the reader by a fairytale or a story, which is meant to make the reader reflect on the problem before meeting the author's point of view the same way Jesus made his followers think about a problem by means of parables. What is a human right? How can we tell whether a proposed human right is really one? How do we establish the content of particular human rights and how do we prevent such rights from harming human relations? These are questions that the author tries to answer.

Best known for his two-year sojourn at Walden Pond in Massachusetts, Henry David Thoreau is often considered a recluse who emerged from solitude only occasionally to take a stand on the issues of his day. In Thoreau's Democratic Withdrawal, Shannon L. Mariotti explores Thoreau's nature writings to offer a new way of understanding the unique politics of the so-called hermit of Walden Pond. Drawing imaginatively from the twentieth-century German social theorist Theodor W. Adorno, she shows how withdrawal from the public sphere can paradoxically be a valuable part of democratic politics. Separated by time, space, and context, Thoreau and Adorno share a common belief that critical inquiry is essential to democracy but threatened by modern society. While walking, huckleberryying, and picking wild apples, Thoreau tries to recover the capacities for independent perception and thought that are blunted by "Main Street," conventional society, and the rapidly industrializing world that surrounded him. Adorno's thoughts on particularity and the microscopic gaze he employs to work against the alienated experience of modernity help us better understand the value of Thoreau's excursions into nature. Reading Thoreau with Adorno, we see how periodic withdrawals from public spaces are not necessarily apolitical or apathetic but can revitalize our capacity for the critical thought that truly defines democracy. In graceful, readable prose, Mariotti reintroduces us to a celebrated American thinker, offers new insights on Adorno, and highlights the striking common ground they share. Their provocative and challenging ideas, she shows, still hold lessons on how we can be responsible citizens in a society that often discourages original, critical analysis of public issues.

Film Studies. Multimedia. Filmmaker Frank Cole's picture can be found in the Guinness Book of World Records, an honour he was granted after crossing the Sahara desert on a camel. This volume collects voices near and far offering multiple vantages to the rigorous enigma this filmmaker. Each of Cole's movies is lavishly documented within, and the book reproduces stunning desert vistas and personal encounters in both color and black and white. The book also contains Korbett Mathews' award-winning documentary The Man Who Crossed the Sahara, an hour-long dvd featuring clips and interviews with those who knew him best.

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