

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

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.

The Britannica Book of the Year 2009 provides a valuable veiwpoint 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.

The Dinner at Gonfalone'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 Diaz and Julia Álvarez.

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, groundbreaking 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 Penguin Chapman-Andrews First Novel Award.

A Bloomsbury Love Story

The Stardom of Vaslav Nijinsky

Virginia Woolf's Portraits of Russian Writers

Contemporary Review

The Unfinished Palazzo

Outsiders

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.

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.

Examines the life and career of "one of history's greatest ballerinas, a courageous rebel who paid the price for speaking truth to the Soviet state. A cast of characters drawn from all sectors of Soviet and post-Perestroika society makes this biography as encyclopedic and encompassing as a ... Russian novel!"--

This richly imagined novel tells the surprising story of two of Bloomsbury's most unlikely lovers - John Maynard Keynes, the distinguished economist, and the extrovert Russian dancer Lydia Lopokova. Firebird is the third novel of prize-winning author Susan Sellers, who is also an expert on Bloomsbury and the writing of Virginia Woolf. / Weaving biography and fiction, Firebird explores the tangle of Bloomsbury's bohemian relationships as lifestyles are challenged and allegiances shift following Lydia's explosive arrival. / It is the winter of 1921 and Diaghilev's Ballets Russes launch a flamboyant new production at London's Alhambra Theatre. Maynard Keynes is in the audience, though he expects little from the evening. Despite Lydia's many triumphs, including the title role in Stravinsky's Firebird, Maynard's mind is made up - he considers her 'a rotten dancer'. Besides, Lydia has at least one husband in tow and Maynard has only ever loved men. Tonight, however, he is moved by her performance, and when the ballet closes in financial disaster leaving its cast penniless, he invites Lydia to move into his Bloomsbury house. / No strangers to scandalously unconventional liaisons, Maynard's Bloomsbury friends - Virginia and Leonard Woolf, Vanessa and Clive Bell, Duncan Grant and Lytton Strachey - are intrigued to find the resolutely homosexual Maynard falling for a woman. They assume it is a passing fad. After all, Lydia is a noisy, uneducated chatterbox, while Maynard is a brilliant intellectual whose encylopaedic knowledge and genius for strategy have already made him indispensable to the Treasury. But when Maynard pulls out of a Royal Commission tour to stay close to Lydia, his friends realise they must act. As Virginia writes to her sister Vanessa, everything they value risks ruin from this 'parokeet' whose conversation is limited to 'one shriek, two dances'. Anything other than a brief affair would be 'a fatal and irreparable mistake'. Maynard must be rescued from himself. / Vividly recreating Lydia's life-changing journey from Tsarist St Petersburg to Jazz Age London via the Paris of Proust and Picasso, this compelling new novel celebrates a love story that is utterly unexpected, true, and stranger than fiction.

Letters Between Lydia Lopokova and John Maynard Keynes

Mr Keynes' Revolution

Ballerina

Apollo's Angels

The Downfall of the American Order?

A Life

*The Downfall of the American Order? offers penetrating insight into the emerging global political economy at this moment of an increasingly chaotic world. For seventy-five years, the basic patterns of world politics and the contours of international economic activity took place in the shadow of American leadership and the institutions it designed—an order designed to avoid the horrors of previous eras, including, most poignantly, two world wars and the Great Depression. But all things must pass. The global financial crisis of 2008, the legacy of two long, losing wars, and the polarizing and tumultuous presidency of Donald Trump all suggest that global affairs have reached a turning point. The implications of this are profound. The contributors to this book cast their eyes back on the order that once was, and look ahead to what might follow. In dialogue with each other's appraisals and expectations, they differ in their assessments of the probable, ranging from a hollowed-out American primacy muddling through by default, to partial modifications of old institutions and practices at home and abroad, and to wholesale contestations and the search for new orders. Contributors: Rawi Abdelal, Sheri Berman, Mark Blyth, Francis J. Gavin, Peter A. Gourevitch, Ilene Grabel, Peter J. Katzenstein, Jonathan Kirshner, and John Gerard Ruggie*

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

*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 Gugenheim 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.*

*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.*

*Six Women of a Dangerous Generation*

*Going with the Boys*

*A Novel*

*A History of Ballet*

*Britannica Book of the Year 2009*

*The Price of Peace*

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. **LONGLISTED FOR THE CUNDILL HISTORY PRIZE**

Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection— the feminine ideal. But the reality is another story. From the earliest ballerinas in the 17th century, who often led double lives as concubines, through the poverty of the corps de ballet dancers in the 1800's and the anorexic and bulimic ballerinas of George Balanchine, starvation and exploitation have plagued ballerinas throughout history. Using the stories of great dancers such as Anna Pavlova, Isadora Duncan, Suzanne Farrell, Gelsey Kirkland, and Evelyn Hart, Deirdre Kelly exposes the true rigors for women in ballet. She rounds her critique with examples of how the world of ballet is slowly evolving for the better. But to ensure that this most graceful of dance forms survives into the future, she says that the time has come to rethink ballet, to position the ballerina at its center and accord her the respect she deserves.

The essential writings of the 20th century's most influential economist, collected in one volume Today, John Maynard Keynes is best remembered for his pioneering development of macroeconomics, and for his advocacy of active fiscal and monetary government policy. This uniquely comprehensive selection of his work, edited by Keynes's award-winning biographer Robert Skidelsky, aims to make his work more accessible to both students of economics and the general reader. All of Keynes's major economic work is included, yet the selection goes beyond pure economics. Here too are Keynes's essential writings on philosophy, social theory and policy, and his futurist vision of a world without work. As Robert Skidelsky writes in his introduction: "People talk of the need for a new Keynes. But the old Keynes still has superlative wisdom to offer for a new age." For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

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.

Reading Dance

The Unfinished Palazzo: Life, Love and Art in Venice: The Stories of Luisa Casati, Doris Castlerosse and Peggy Guggenheim

Beauty and Resistance in Soviet Ballet

Dancing Genius

Creating the Literary Other

Flappers

*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.*

*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.

*'They were not just reporters; they were also pioneers, and Judith Mackrell has done them proud.'* -*Spectator*
*Going with the Boys follows six intrepid women as their lives and careers intertwined on the front lines of the Second World War. Martha Gellhorn got the scoop on D-Day by traveling to Normandy as a stowaway on a Red Cross ship; Lee Miller went from being a Vogue cover model to the magazine's official war correspondent; Sigrid Schultz hid her Jewish identity and risked her life by reporting on the Nazi regime; Virginia Cowles, transformed herself from 'society girl columnist' to combat reporter; Clare Hollingworth was the first English journalist to break the news of the war, while Helen Kirkpatrick was the first woman to report from an Allied war zone to be granted equal privileges to her male colleagues. Barred from official briefings and from combat zones, their lives made deliberately difficult by entrenched prejudice, all six set up their own informal contacts and found their own pockets of war action. In this gripping, intimate and nuanced account, Judith Mackrell celebrates these extraordinary women and reveals how they wrote history as it was being made, changing the face of war reporting forever. 'This is a book that manages to be thoughtful and edge-of-your-seat thrilling.'* - Mail on Sunday
*'Like the copy filed by her subjects, it is an essential read.'* - BBC History Magazine

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?

Lydia Lopokova

Six Extraordinary Women Writing from the Front Line

Philanthropy and Policy

The Dinner at Gonfarone's

New Statesman

Life, Love and Art in Venice

*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.*

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

*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.*

*Provides a comprehensive guide to the storied Bloomsbury Group, a social circle of prominent intellectuals active during the interwar period.*

*Lydia and Maynard*

*Firebird*

*Lydia Lopokova, Imperial Dancer and Mrs John Maynard Keynes*

*Life in Dance*

*Economic Theory and Globalization*

*Writing Dancing Together*

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.

'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.

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.

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 epoque 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.

Social Dance and the Modernist Imagination in Interwar Britain

La Nijinska

Six Women Writers on the Front Lines of World War II

Money, Democracy, and the Life of John Maynard Keynes

The Making of Markova

The Literary Review

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, asEntertainment 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 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.

How a Russian Jew from a small shtetl befriended and influenced Britain's turn-of-the-century cultural and literary elite.

This novel of Virginia Woolf and Vanessa Bell “captures the sisters’ seesaw dynamic as they vacillate between protecting and hurting each other” (The Christian Science Monitor). You see, even after all these years, I wonder if you really loved me. Vanessa and Virginia are sisters, best friends, bitter rivals, and artistic collaborators. As children, they fight for the attention of their overextended mother, their brilliant but difficult father, and their adored brother, Thoby. As young women, they support each other through a series of devastating deaths, then emerge in bohemian Bloomsbury, bent on creating new lives and groundbreaking works of art. Through everything—marriage, lovers, loss, madness, children, success and failure—the sisters remain the closest of co-conspirators. But they also betray each other. In this lyrical, impressionistic account, written as a love letter and an elegy from Vanessa to Virginia, Susan Sellers imagines her way into the heart of the lifelong relationship between writer Virginia Woolf and painter Vanessa Bell. With sensitivity and fidelity to what is known of both lives, Sellers has created a powerful portrait of sibling rivalry, and “beautifully imagines what it must have meant to be a gifted artist yoked to a sister of dangerous, provocative genius” (Cleveland Plain Dealer). “A delectable little book for anyone who ever admired the Bloomsbury group. . . . A genuine treat.” —Publishers Weekly

Bloomsbury Ballerina

The Origins of the Arts Council Movement

Salomón de la Selva and His Pan-American Project in Nueva York, 1915-1919

Nijinsky

The Life and Times of Samuel Koteliansky

Reviews

La Nijinska is the first biography of twentieth-century ballet's premier female choreographer. Overshadowed in life and legend by her brother Vaslav Nijinsky, Bronislava Nijinska had a far longer and more productive career. An architect of twentieth-century neoclassicism, she experienced the transformative power of the Russian Revolution and created her greatest work - Les Noces - under the influence of its avant-garde. Many of her ballets rested on the probing of gender boundaries, a mistrust of conventional gender roles, and the heightening of the ballerina's technical and artistic prowess. A prominent member of Russia Abroad, she worked with leading figures of twentieth-century art, music, and ballet, including Stravinsky, Diaghilev, Poulenc, Alexandra Exter, Natalia Goncharova, Frederick Ashton, Alicia Markova, and Maria Tallchief. She was also a remarkable dancer in her own right with a bravura technique and powerful stage presence that enabled her to perform an unusually broad repertory. Finally, she was the author of an acclaimed volume of memoirs in addition to a major treatise on movement. Nijnska's career sheds new light on the modern history of ballet and of modernism more generally, recuperating the memory of lost works and forgotten artists, many of them women. But it also reveals the sexism pervasive in the upper echelons of the early and mid-twentieth-century ballet world, barriers that women choreographers still confront.

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.

The Correspondents

Five Women Writers Who Changed the World

Vanessa & Virginia

Jacob's Room

The Cambridge Companion to the Bloomsbury Group

Sex, Scandal, and Suffering Behind the Symbol of Perfection