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The definitive book on Mexico City: a vibrant, seductive, and paradoxical metropolis—the second-biggest city in the world, and a vision of our urban future. *First Stop in the New World* is a street-level panorama of Mexico City, the largest metropolis in the western hemisphere and the cultural capital of the Spanish-speaking world. Journalist David Lida expertly captures the kaleidoscopic nature of life in a city defined by pleasure and danger, ecstatic joy and appalling tragedy—hanging in limbo between the developed and underdeveloped worlds. With this literary-journalist account, he establishes himself as the ultimate chronicler of this bustling megalopolis at a key moment in its—and our—history.

In this analysis, Shelton calls for a unified international monetary regime—a new Bretton Woods—to lay the foundation for worldwide stability and prosperity in the post-Cold War era. Despite worldwide rhetoric about free trade and the global economy, the leading economic powers have done little to address the most insidious form of protectionism—the inherently unstable international monetary system. In outlining steps toward a new world monetary structure, Judy Shelton elevates the needs of individual producers—who actually create wealth in the global economy—over the programmes of governments.

In the decades following World War II, the creation and expansion of massive domestic markets and relatively stable economies allowed for mass consumption on an unprecedented scale, giving rise to the consumer society that exists today. Many avant-garde artists explored the nexus between consumption and aesthetics, questioning how consumerism affects how we perceive the world, place ourselves in it, and make sense of it via perception and emotion. *Delirious Consumption* focuses on the two largest cultural economies in Latin America, Mexico and Brazil, and analyzes how their artists and writers both embraced and resisted the spirit of development and progress that defines the consumer moment in late capitalism. Sergio Delgado Moya looks specifically at the work of David Alfaro Siqueiros, the Brazilian concrete poets, Octavio Paz, and Lygia Clark to determine how each of them arrived at forms of aesthetic production balanced between high modernism and consumer culture. He finds in their works a provocative positioning vis-à-vis urban commodity capitalism, an ambivalent position that takes an assured but flexible stance against commodification, alienation, and the politics of domination and inequality that defines market economies. In Delgado Moya's view, these poets and artists appeal to uselessness, nonutility, and noncommunication—all markers of the aesthetic—while drawing on the terms proper to a world of consumption and consumer culture.

FAITH DEVILIN: A poor, outcast child in Prescott, Louisiana, she'd always adored the town's golden boy from afar. But he called her

white trash that sultry Southern night when his rich, respected father disappeared, along with her pretty Mom. Now Faith wanted to hate Gray Rouillard...not to feel a powerful surge of desire. But she couldn't quench her passion, any more than she could hide the truth about the past she had waited so long to unravel. **GRAY ROUILLARD:** Even when he raised hell, he did it with style. Reckless, charming, and backed by Rouillard money, Gray controlled the town of Prescott -- and Devlin was a name he never wanted to hear again. But when he gazed at Faith Devlin, all he saw was a swirl of tangled sheets and her silken flesh beneath him. To care for her was impossible, unthinkable...because Gray Rouillard planned to use all his power to ruin her.

A “psychologically acute and boldly plotted” tale of a wealthy, dysfunctional family in Malaysia (Booklist, starred review). Set in Malaysia, this internationally acclaimed debut novel offers an unflinching look at relationships between parents and children, brothers and sisters, the wealthy and poor, a country and its citizens—all through the eyes of the prosperous Rajasekharan family. When Chellam, the family's rubber-plantation-bred servant girl, is dismissed for unnamed crimes, her banishment is the latest in a series of losses that have shaken six-year-old Aasha's life. A few weeks before, Aasha's grandmother Paati passed away under mysterious circumstances and her older sister, Uma, departed for Columbia University—leaving Aasha to cope with her mostly absent father, bitter mother, and imperturbable older brother. Moving backward and forward in time, *Evening Is the Whole Day* explores the closely guarded secrets that haunt the Rajasekharans: What was Chellam's unforgivable crime? Why was Uma so intent on leaving? What did Aasha see? And, underscoring all of these mysteries: What ultimately became of her father's once-grand dreams for his family and his country? “A delicious first novel . . . [Samarasan's] ambitious, spiraling plot, her richly embroidered prose, her sense of place, and her psychological acuity are stunning.” —The New York Times Book Review “A surpassingly wise and beautiful debut novel about the tragic consequences of the inability to love.” —Booklist, starred review “The language bursts with energy.” —Publishers Weekly

Grande puts a human face on the epic story about those who make it across the border into America, those who never make it across, and those who are left behind.

Latino/a literature is one of the fastest developing fields in the discipline of literary studies. It represents an identity that is characterized by fluidity and diversity, often explored through divisions formed by language, race, gender, sexuality, and immigration. The Routledge Companion to Latino/a Literature presents over forty essays by leading and emerging international scholars of Latino/a literature and analyses: Regional, cultural and sexual identities in Latino/a literature Worldviews and traditions of Latino/a cultural creation Latino/a literature in different international contexts The impact of differing literary forms of Latino/a literature The politics of canon formation in Latino/a literature. This collection

provides a map of the critical issues central to the discipline, as well as uncovering new perspectives and new directions for the development of the field. It is essential reading for anyone interested in the past, present and future of this literary culture.

'Terrifying, riveting, realistic ... this is the wired fevered enthralling Mexico City I live in' Francisco Goldman, author of *SAY HER NAME*'A must-read for those who were glued to *Narcos* and *Sicario*' *Dead Good* (Debut crime novels to watch out for in 2019) *NOBODY ASKED US TO LOOK. EVERY DAY, EVER SINCE, I STILL WISH WE HADN'T...*Jaded reporter Andrew and his photographer boyfriend, Carlos, are sick of sifting the dregs of Mexico's drug war: from cartel massacres to corrupt politicians, they think they've seen it all. But when they find a body even the police are too scared to look at, what started out as just another reportage becomes the sort of story all reporters dream of... ..until Carlos pushes for answers too fast, and winds up murdered, leaving Andrew grief-stricken and flailing for answers, justice, and revenge. Caught in a web of dirty money that stretches from the boardrooms of the United States to the death squads of El Salvador, Andrew must decide whether to save himself - or find out who killed the man he loves, and destroyed the only home he's ever known.

Latina/o popular culture has experienced major growth and change with the expanding demographic of Latina/os in mainstream media. In *The Routledge Companion to Latina/o Pop Culture*, contributors pay serious critical attention to all facets of Latina/o popular culture including TV, films, performance art, food, lowrider culture, theatre, photography, dance, pulp fiction, music, comic books, video games, news, web, and digital media, healing rituals, quinceñeras, and much more. Features include: consideration of differences between pop culture made by and about Latina/os; comprehensive and critical analyses of various pop cultural forms; concrete and detailed treatments of major primary works from children's television to representations of *dia de los muertos*; new perspectives on the political, social, and historical dynamic of Latina/o pop culture; Chapters select, summarize, explain, contextualize and assess key critical interpretations, perspectives, developments and debates in Latina/o popular cultural studies. A vitally engaging and informative volume, this compilation of wide-ranging case studies in Latina/o pop culture phenomena encourages scholars and students to view Latina/o pop culture within the broader study of global popular culture. Contributors: Stacey Alex, Cecilia Aragon, Mary Beltrán, William A. Calvo-Quirós, Melissa Castillo-Garsow, Nicholas Centino, Ben Chappell, Fabio Chee, Osvaldo Cleger, David A. Colón, Marivel T. Danielson, Laura Fernández, Camilla Fojas, Kathryn M. Frank, Enrique García, Christopher González, Rachel González-Martin, Matthew David Goodwin, Ellie D. Hernandez, Jorge Iber, Guisela Latorre, Stephanie Lewthwaite, Richard Alexander Lou, Stacy I. Macías, Desirée Martin, Paloma Martínez-Cruz, Pancho McFarland, Cruz Medina, Isabel Millán, Amelia María de la Luz Montes, William Anthony Nericcio, William Orchard, Rocío Isabel Prado, Ryan Rashotte, Cristina Rivera, Gabriella Sanchez, Ilan Stavans Frederick Luis Aldama is Arts and Humanities Distinguished Professor of English and University Distinguished Scholar at the Ohio State University where he is also founder and director of LASER and the Humanities & Cognitive Sciences High School Summer Institute. He is author, co-author, and editor of over 24 books, including the *Routledge Concise History of Latino/a Literature* and *Latino/a Literature in the Classroom*.

When Gerald the elephant and Piggie realize that they are in a book, they decide to have some fun with the reader.

Presents alphabetically ordered encyclopedic entries on the most important aspects of modern Mexico, covering such topics as folklore, pop culture, politics and government, the economy, the envi-

ronment, and social issues.

MEXICO CITY, with some 20 million inhabitants, is the largest city in the Western Hemisphere. Enormous growth, raging crime, and tumultuous politics have also made it one of the most feared and misunderstood. Yet in the past decade, the city has become a hot spot for international business, fashion, and art, and a magnet for thrill-seeking expats from around the world. In 2002, Daniel Hernandez traveled to Mexico City, searching for his cultural roots. He encountered a city both chaotic and intoxicating, both underdeveloped and hypermodern. In 2007, after quitting a job, he moved back. With vivid, intimate storytelling, Hernandez visits slums populated by ex-punks; glittering, drug-fueled fashion parties; and pseudo-native rituals catering to new-age Mexicans. He takes readers into the world of youth subcultures, in a city where punk and emo stand for a whole way of life—and sometimes lead to rumbles on the streets. Surrounded by volcanoes, earthquake-prone, and shrouded in smog, the city that Hernandez lovingly chronicles is a place of astounding manifestations of danger, desire, humor, and beauty, a surreal landscape of “cosmic violence.” For those who care about one of the most electrifying cities on the planet, “*Down & Delirious in Mexico City* is essential reading” (David Lida, author of *First Stop in the New World*).

In June 1846 Susan Shelby Magoffin, eighteen years old and a bride of less than eight months, set out with her husband, a veteran Santa Fe trader, on a trek from Independence, Missouri, through New Mexico and south to Chihuahua. Her travel journal was written at a crucial time, when the Mexican War was beginning and New Mexico was occupied by Stephen Watts Kearny and the Army of the West. Her journal describes the excitement, routine, and dangers of a successful merchant's wife. On the trail for fifteen months, moving from house to house and town to town, she became adept in Spanish and the lingo of traders, and wrote down in detail the customs and appearances of places she went. She gave birth to her first child during the journey and admitted, “This thing of marrying is not what it is cracked up to be.” Valuable as a social and historical record of her encounters—she met Zachary Taylor and was agreeably disappointed to find him disheveled but kindly—her journal is equally important as a chronicle of her growing intelligence, experience, and strength, her lost illusions and her coming to terms with herself.

With a good dose of spiritual insight, parenting advice, and wry humor, Anna Smith chronicles her life as wife of the lead singer of *Delirious?*, the history-making band that launched the modern-day worship movement. A feast of behind-the-scenes insights about life as an international celebrity, this book is also a profound look at one family's quest to foster a rich spiritual life and care for others while living well in a consumption-driven world. This book is about not settling for less—in life, as a parent, and as a rock star—but doing everything with soul purpose. Readers will come away entertained and inspired, ready to surprise the world with their desire to do great things for God.

GOOD MORNING AMERICA BUZZ PICK • From the New York Times bestselling author of *Mexican Gothic* comes a simmering historical noir about a daydreaming secretary, a lonesome enforcer, and the mystery of the missing woman they're both desperate to find. ONE OF THE BEST BOOKS OF THE YEAR: The New York Times Book Review, NPR, The Washington Post, The Boston Globe, New York Public Library, Milwaukee Journal Sentinel, BookPage, She Reads, Library Journal • “An adrenalized, darkly romantic journey.”—The Washington Post Mexico in the 1970s is a dangerous country, even for Maite, a secretary who spends her life seeking the romance found in cheap comic books and ignoring the activists protesting around the city. When her next-door neighbor, the beautiful art student Leonora, disappears under sus-

picious circumstances, Maite finds herself searching for the missing woman—and journeying deeper into Leonora's secret life of student radicals and dissidents. Mexico in the 1970s is a politically fraught land, even for Elvis, a goon with a passion for rock 'n' roll who knows more about kidney-smashing than intrigue. When Elvis is assigned to find Leonora, he begins a blood-soaked search for the woman—and his soul. Swirling in parallel trajectories, Maite and Elvis attempt to discover the truth behind Leonora's disappearance, encountering hitmen, government agents, and Russian spies. Because Mexico in the 1970s is a noir, where life is cheap and the price of truth is high.

WINNER OF THE DUBLIN LITERARY AWARD AND THE RATHBONES FOLIO PRIZE LONGLISTED FOR THE BOOKER PRIZE AND THE WOMEN'S PRIZE The moving, powerful and urgent English-language debut from one of the brightest young stars in world literature

Just as savvy travelers make use of guidebooks to help navigate the hundreds of countries around the globe, smart librarians need a guidebook that makes sense of the world of travel narratives. The book examines the subgenres of the travel narrative genre, categorizing and describing approximately 600 titles according to broad reading interests, and identifying hundreds of other fiction and nonfiction titles as read-alikes and related reads by shared key topics. This is an ideal guide for readers' advisors as well as a book general readers will enjoy browsing.

With an afterword by Natasha Wimmer. Winner of the Herralde Prize and the Rómulo Gallegos Prize. Natasha Wimmer's translation of *The Savage Detectives* was chosen as one of the ten best books of 2007 by the Washington Post and the New York Times. New Year's Eve 1975, Mexico City. Two hunted men leave town in a hurry, on the desert-bound trail of a vanished poet. Spanning two decades and crossing continents, theirs is a remarkable quest through a darkening universe – our own. It is a journey told and shared by a generation of lovers, rebels and readers, whose testimonies are woven together into one of the most dazzling Latin American novels of the twentieth century.

Definitive novel of the "Lost Generation" focuses on the coming of age of Amory Blaine, a handsome, wealthy Princeton student. Fitzgerald's first novel and an immediate, spectacular success. Note.

Set against the vibrant background of one of the world's most dangerous cities, *Oh Mexico!* is not only a classic travel memoir, but also contains great narrative and is stuffed with amazing facts about this country's colourful history, lit up by warmth, wit, wisdom and pizzazz. With an eye for the bizarre and comic, Lucy's engaging account of surviving life and love in a vast, bustling Central American city is irresistible. After graduating from university with an Arts degree, she is faced with a dilemma: find a job or disappear to Latin America, the exotic land of her childhood dreams! Arriving in Mexico City with little money and only basic Spanish, Lucy's To-Do list is simple enough: Next morning I awoke and began writing a to do list. Not that I am an organised person, but I was feeling overwhelmed and I always find that a to do list gives me a sense that there is a potential to cope with the situation. 1. Find something to eat, 2. Wash undies, 3. Learn Spanish and 4. Get a job! Lucy promptly finds work as an English teacher and scores a room in a sunny apartment. Her new flatmate, the well-connected Octavio, is unnervingly attractive. So begins an adventure of comic challenges as Lucy negotiates Mexico City's stratified worlds, meeting everyone from street hawkers to crazy gringos, academics and socialites. Then, as the two men she accidentally falls in love with discover each other's existence, her extrovert family arrive for a visit! With a curious mind and a knowing eye, Lucy's account of life in this riotous third-world metropolis that is Mexico City is utterly irresistible.

This volume examines the unprecedented growth of several cities in Latin America from 1830 to 1930, observing how sociopolitical changes and upheavals created the conditions for the birth of the metropolis. In the century between 1830 and 1930, following independence from Spain and Portugal, major cities in Latin America experienced large-scale growth, with the development of a new urban bourgeois elite interested in projects of modernization and rapid industrialization. At the same time, the lower classes were eradicated from old city districts and deported to the outskirts. *The Metropolis in Latin America, 1830-1930* surveys this expansion, focusing on six capital cities—Havana, Mexico City, Rio de Janeiro, Buenos Aires, Santiago de Chile, and Lima—as it examines sociopolitical histories, town planning, art and architecture, photography, and film in relation to the metropolis. Drawing from the Getty Research Institute's vast collection of books, prints, and photographs from this period, largely unpublished until now, this volume reveals the cities' changes through urban panoramas, plans depicting new neighborhoods, and photographs of novel transportation systems, public amenities, civic spaces, and more. It illustrates the transformation of colonial cities into the monumental modern metropolises that, by the end of the 1920s, provided fertile ground for the emergence of today's Latin American megalopolis.

"Latin America has a unique historical and cultural context, is home to emerging global powers such as Brazil and Mexico, and is tied to world regions including China, India, and Africa. *Global Latin America* considers this regional interconnectedness and examines its meaning and impact in a global world. Its innovative essays, interviews, and stories highlight the insights of public intellectuals, political leaders, artists, academics, and activists, thereby allowing students to gain an appreciation of the diversity and global relevance of Latin America in the twenty-first century"--Provided by publisher.

Since its original publication in 1978, *Delirious New York* has attained mythic status. Back in print in a newly designed edition, this influential cultural, architectural, and social history of New York is even more popular, selling out its first printing on publication. Rem Koolhaas's celebration and analysis of New York depicts the city as a metaphor for the incredible variety of human behavior. At the end of the nineteenth century, population, information, and technology explosions made Manhattan a laboratory for the invention and testing of a metropolitan lifestyle -- "the culture of congestion" -- and its architecture. "Manhattan," he writes, "is the 20th century's Rosetta Stone . . . occupied by architectural mutations (Central Park, the Skyscraper), utopian fragments (Rockefeller Center, the U.N. Building), and irrational phenomena (Radio City Music Hall)." Koolhaas interprets and reinterprets the dynamic relationship between architecture and culture in a number of telling episodes of New York's history, including the imposition of the Manhattan grid, the creation of Coney Island, and the development of the skyscraper. *Delirious New York* is also packed with intriguing and fun facts and illustrated with witty watercolors and quirky archival drawings, photographs, postcards, and maps. The spirit of this visionary investigation of Manhattan equals the energy of the city itself.

A "[d]eeply satisfying" [The New York Times Book Review] story of a father who has committed an unbelievable crime and a daughter who must then fight to save her own life. "Caribbean patois adorns this novel with graceful rhythms...Beneath it lie complex, clearly evoked characters, haunting descriptions of exotic planets, and a stirring story...[This book] ought to elevate Hopkinson to star status." --Seattle Times It's Carnival time and the Caribbean-colonized planet of Toussaint is celebrating with music, dance, and pageantry. Masked "Midnight Robbers" waylay

revelers with brandished weapons and spellbinding words. To young Tan-Tan, the Robber Queen is simply a favorite costume to wear at the festival--until her power-corrupted father commits an unforgiveable crime. Suddenly, both father and daughter are thrust into the brutal world of New Half-Way Tree. Here monstrous creatures from folklore are real, and the humans are violent outcasts in the wilds. Tan-Tan must reach into the heart of myth and become the Robber Queen herself. For only the Robber Queen's legendary powers can save her life . . . and set her free. The former editor of *Adirondack Life* provides a profound and entertaining account of his odyssey by canoe along the Usumacinta River and its tributaries along the border of Guatemala and Mexico, a little-known region that once spawned the ancient Olmec and Maya civilizations of Mesoamerica.

In *Borderlands Saints*, Desirée A. Martín examines the rise and fall of popular saints and saint-like figures in the borderlands of the United States and Mexico. Focusing specifically on Teresa Urea (La Santa de Cabora), Pancho Villa, César Chávez, Subcomandante Marcos, and Santa Muerte, she traces the intersections of these figures, their devotees, artistic representations, and dominant institutions with an eye for the ways in which such unofficial saints mirror traditional spiritual practices and serve specific cultural needs. Popular spirituality of this kind engages the use and exchange of relics, faith healing, pilgrimages, and spirit possession, exemplifying the contradictions between high and popular culture, human and divine, and secular and sacred. Martín focuses upon a wide range of Mexican and Chicano/a cultural works drawn from the nineteenth century to the present, covering such diverse genres as the novel, the communiqué, drama, the essay or crónica, film, and contemporary digital media. She argues that spiritual practice is often represented as narrative, while narrative—whether literary, historical, visual, or oral—may modify or even function as devotional practice.

The third in Gilbert Hernandez's line of original hardcovers featuring Love and Rockets' "Fritz" in her guise as a Z-movie actress (the first two were *Chance in Hell* and *The Troublemakers*) is a trippy thriller that stars Fritz in no fewer than three roles. A beautiful waitress (Fritz, of course) and her hospital nurse brother (also Fritz) visit their estranged father, a once successful but now retired writer (amazingly enough, also Fritz), in order to find out the true reason why their mother committed suicide. When dad's health fails, the siblings are then more concerned with the money he might leave them. The story weaves in and out of reality and hallucination and possibly back in forth in time, and to complicate things further, the sister is sexually obsessed with a mysterious man throughout the tale — or is it her brother (at one point posing as his sister so that he might gain his and her inheritance) that is so hot and bothered by this mystery stud? And that's only the tip of the iceberg.

Borderwall as public space / Teddy Cruz -- Ronald Rael -- Pilgrims at the wall / Marcello Di Cintio -- Borderwall as architecture / Ronald Rael -- Transborderisms / Norma Iglesias-Prieto -- Recuerdos / Ronald Rael -- Why walls don't work / Michael Dear -- Afterwards / Ronald Rael

"A brief and majestic debut." —Matías Néspolo, *El Mundo Tochtli* lives in a palace. He loves hats, samurai, guillotines, and dictionaries, and what he wants more than anything right now is a new pet for his private zoo: a pygmy hippopotamus from Liberia. But Tochtli is a child whose father is a drug baron on the verge of taking over a powerful cartel, and Tochtli is growing up in a luxury hideout that he shares with hit men, prostitutes, dealers, servants, and the odd corrupt politician or two. Long-listed for The Guardian First Book Award, *Down the Rabbit Hole*, a masterful and darkly comic first novel, is the chronicle of a delirious journey

to grant a child's wish.

At the heart of *Born to Run* lies a mysterious tribe of Mexican Indians, the Tarahumara, who live quietly in canyons and are reputed to be the best distance runners in the world; in 1993, one of them, aged 57, came first in a prestigious 100-mile race wearing a toga and sandals. A small group of the world's top ultra-runners (and the awe-inspiring author) make the treacherous journey into the canyons to try to learn the tribe's secrets and then take them on over a course 50 miles long. With incredible energy and smart observation, McDougall tells this story while asking what the secrets are to being an incredible runner. Travelling to labs at Harvard, Nike, and elsewhere, he comes across an incredible cast of characters, including the woman who recently broke the world record for 100 miles and for her encore ran a 2:50 marathon in a bikini, pausing to down a beer at the 20 mile mark.

This volume considers for the first time in a single collection this acclaimed, award-winning director's entire oeuvre, addressing and analyzing themes such as identity, family, and masculinity, supported by in-depth coverage of the generic and aesthetic aspects of DiCillo's distinctive and influential film style. Through detailed chapters on each of DiCillo's feature films, presented here is a candid look behind-the-scenes of both the American independent film industry - from the No Wave movement of the 1980s, through the Indie boom of the 1990s, to the contemporary milieu - and the Hollywood studio system. This study documents the writing, production, and release of every DiCillo picture, each followed by an extensive Q&A with the director. Also featured are exclusive interviews and commentary with many cast members and collaborators, and members of legendary rock group, The Doors. Films covered include *Johnny Suede*, *Living In Oblivion*, *Box of Moonlight*, *The Real Blonde*, *Double Whammy*, *Delirious*, *When You're Strange*, and *Down in Shadowland*.

A walker, a reader and a gazer, Sharifa Rhodes-Pitts is also a skilled talker whose impromptu kerbside exchanges with Harlem's most colourful residents are transmuted into a slippery, silky set of observations on what change and opportunity have wrought in this small corner of a big city, Harlem, with its outsize reputation and even-larger influence. Hers is a beguilingly well-written meditation on the essence of black Harlem, as it teeters on the brink of seeing its poorer residents and their rich histories turfed out by commercial developers intent on providing swish condos for cool-seeking (and mostly white) gentrifiers. In a mix of conversations with scholars and streetcorner men, thoughtful musings on notable antecedents and illustrious Harlemites of the twentieth century, and her own story of migration (from Texas to Harlem via Harvard), Rhodes-Pitts exhibits a sensitivity and subtlety in her writing that is very impressive and very promising. There are echoes of Joan Didion's distinctive rhythms in her prose. This is an exceptionally striking and alluring debut.

The *Interior Circuit* is Goldman's story of his emergence from grief five years after his wife's death, symbolized by his attempt to overcome his fear of driving in the city. Embracing the DF (Mexico City) as his home, Goldman explores and celebrates the city which stands defiantly apart from so many of the social ills and violence wracking Mexico. This is the chronicle of an awakening, both personal and political, 'interior' and 'exterior', to the meaning and responsibilities of home. Mexico's narcotics war rages on and, with the restoration of the Institutional Revolutionary Party (the PRI) to power in the 2012 elections, the DF's special apertness seems threatened. In the summer of 2013, when Mexican organized-crime violence and deaths erupt in the city in an unprecedented way, Goldman sets out to try to understand the menacing challenges the city now faces. By turns exuberant, poetic, reportorial, philosophic, and urgent, *The Interior Circuit* fuses a personal

journey to an account of one of the world's most remarkable and often misunderstood cities.

A student and intern credited with saving the life of Gabrielle Giffords during the Tucson shooting shares the story of his life while exploring the character qualities that have helped him rise above adversity and pursue his goals.

The last novel Ernest Hemingway saw published, *The Old Man and the Sea* has proved itself to be one of the enduring works of American fiction. It is the story of an old Cuban fisherman and his supreme ordeal: a relentless, agonizing battle with a giant marlin far out in the Gulf Stream. Using the simple, powerful language of a fable, Hemingway takes the timeless themes of courage in the face of defeat and personal triumph won from loss and transforms them into a magnificent twentieth-century classic.

A stunning work of memoir and an unforgettable depiction of the brilliance and madness by one of Surrealism's most compelling figures In 1937 Leonora Carrington—later to become one of the twentieth century's great painters of the weird, the alarming, and the wild—was a nineteen-year-old art student in London, beauti-

ful and unapologetically rebellious. At a dinner party, she met the artist Max Ernst. The two fell in love and soon departed to live and paint together in a farmhouse in Provence. In 1940, the invading German army arrested Ernst and sent him to a concentration camp. Carrington suffered a psychotic break. She wept for hours. Her stomach became “the mirror of the earth”—of all worlds in a hostile universe—and she tried to purify the evil by compulsively vomiting. As the Germans neared the south of France, a friend persuaded Carrington to flee to Spain. Facing the approach “of robots, of thoughtless, fleshless beings,” she packed a suitcase that bore on a brass plate the word Revelation. This was only the beginning of a journey into madness that was to end with Carrington confined in a mental institution, overwhelmed not only by her own terrible imaginings but by her doctor's sadistic course of treatment. In *Down Below* she describes her ordeal—in which the agonizing and the marvelous were equally combined—with a startling, almost impersonal precision and without a trace of self-pity. Like Daniel Paul Schreber's *Memoirs of My Nervous Illness*, *Down Below* brings the hallucinatory logic of madness home.