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2021-07-11

MORENO MAHONEY

The Dialectics of Seeing

Bucknell
University Press

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The canards were cheap broadsheets and booklets that most often reported sensations, particularly murders. Made by members of the working and lower-middle classes and sold with great success to a vast and diverse audience, the

canards deeply influenced and appealed to popular understandings of crime and punishment. Despite their importance in their day and their value to cultural studies, historians have paid them scant attention. In *Murder in Parisian Streets* Thomas Cragin provides an in-depth study of the production, sale, and content of the canards. He demonstrates their significance to nineteenth-century culture, even their role in determining the emerging tabloid's success. Cragin

explores the incremental creation of textual meaning in the canards' authorship, production, distribution, and consumption. He exposes the power of oral traditions as well as modern marketing at work upon this popular news literature. The canards challenge our assumptions about the nineteenth century's revolution in print and reorient our understanding of cultural creation through textual construction.

Traité Des Études BRILL

Walter Benjamin's magnum opus was a book he did not live to write. In *The Dialectics of Seeing*, Susan Buck-Morss offers an inventive reconstruction of the *Passagen Werk*, or *Arcades Project*, as it might have taken form. Working with Benjamin's vast files of citations and commentary which contain a myriad of historical details from the dawn of consumer culture, Buck-Morss makes visible the conceptual structure that gives these fragments

philosophical coherence. She uses images throughout the book to demonstrate that Benjamin took the debris of mass culture seriously as the source of philosophical truth. The Paris Arcades that so fascinated Benjamin (as they did the Surrealists whose "materialist metaphysics" he admired) were the prototype, the 19th century "ur-form" of the modern shopping mall. Benjamin's dialectics of seeing demonstrate how to read these consumer dream houses

and so many other material objects of the time—from air balloons to women's fashions, from Baudelaire's poetry to Grandville's cartoons—as anticipations of social utopia and, simultaneously, as clues for a radical political critique. Buck-Morss plots Benjamin's intellectual orientation on axes running east and west, north and south—Moscow Paris, Berlin-Naples—and shows how such thinking in coordinates can explain his understanding of "dialectics at a standstill."

She argues for the continuing relevance of Benjamin's insights but then allows a set of "afterimages" to have the last word.

Institutions de la France

Debates in the Senate in Its Session of 1853- [1854].

Judicial Reports / Recueils judiciaires 1997 Volume 3

Grand Dictionnaire Universel [du XIXe Siecle] Francais: A-Z 1805-76

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LE PETIT CHOISE.

Dictionary of English and French Idioms
Papers Relating to the Foreign Relations of the United States

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