

The Holy Innocents By Gilbert Adair

Surfing the Zeitgeist is a collection of essays by Britain's preeminent post-modernist. Confronted with a world in which too much is changing too fast, the attitude of most British critics is simply to ignore the fact that today's culture is in a state of constant ebullience and continue turning out, or churning out, week after week, month after month, the kind of article, a complacent conflation of artistic impressions, that could have been written thirty, fifty or a hundred years ago. Gilbert Adair is a critic with a difference. Witty, perspicacious and in love with language, he is prepared to engage with the multifarious realities of our culture - culture in the least restricted sense of the word. He is prepared to embrace them, if not unconditionally, then at least without encumbering himself with any twinges of nostalgia for the past's redundant credos and repertoires. The essays which make up this collection - on subjects as various as postmodernism and pop music, AIDS and art movies, Tintin and the Titanic - thus constitute a uniquely stimulating record of the nineties and, like the cool, glinting surfaces of a Calder mobile, reflect the most significant fragments of our cultural agenda.

What is the role of disgust or revulsion in early modern English literature? How did early modern English subjects experience revulsion and how did writers represent it in poetry, plays, and prose? What does it mean when literature instructs, delights, and disgusts? This collection of essays looks at the treatment of disgust in texts by Spenser, Shakespeare, Donne, Jonson, Herrick, and others to demonstrate how disgust, perhaps more than other affects, gives us a more complex understanding of early modern culture. Dealing with descriptions of coagulated eye drainage, stinky leeks, and blood-filled fleas, among other sensational things, the essays focus on three kinds of disgusting encounters: sexual, cultural, and textual. Early modern English writers used disgust to explore sexual mores, describe encounters with foreign cultures, and manipulate their readers' responses. The essays in this collection show how writers deployed disgust to draw, and sometimes to upset, the boundaries that had previously defined acceptable and unacceptable behaviors, people, and literatures. Together they present the compelling argument that a critical understanding of early modern cultural perspectives requires careful attention to disgust.

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Gideon is a lonely, horny young Englishman who arrives in Paris to take up a teaching post in the local Berlitz, and becomes increasingly fascinated by the intoxicating atmosphere of erotic banter and bragging in the school's all-male and virtually all-gay common room. The moment has surely arrived for him, too, to overcome his own chronic timidity and actually do what he has only ever dared fantasize about. Yet Gideon has a secret - one he is prepared to share with nobody but the reader, a secret he is finally obliged to confront, with surprising results.

A reserved British intellectual falls obsessively in love with a young American heartthrob, in this witty and poignant "tour de force" (Literary Review). When he wanders into the wrong theater and finds himself watching the wretched teen-pic Hotpants College II, cerebral British author Giles De'Ath becomes romantically obsessed with dreamboat Ronnie Bostock. Giles's infatuation drives him to the unthinkable: he reads American fan magazines and watches movies with titles like Tex Mex and Skid Marks. And finally, he travels to Long Island, intent on meeting Ronnie in the flesh. The basis for the hit independent film starring Jason Priestley and John Hurt, Love and Death on Long Island is a brilliant and heartrending update of Thomas Mann's early twentieth-century novella Death in Venice. It offers both a poignant meditation on passion, and "a very funny portrait of an extraordinarily unworldly academic's introduction to the dizzyingly incomprehensible realm of

popular culture” (Nick Hornby). “Brief, pure, intense . . . The writing is masterly, the conjuring of contrasting worlds a triumph.” —The Financial Times

Paris in the spring of 1968. The city is beginning to emerge from hibernation and an obscure spirit of social and political renewal is in the air. Yet Théo, his twin sister Isabelle and Matthew, an American student they have befriended, think only of immersing themselves in another, addictive form of hibernation: moviegoing at the Cinémathèque Française. Night after night, they take their place beside their fellow cinephiles in the very front row of the stalls and feast insatiably off the images that flicker across the vast white screen. Denied their nightly 'fix' when the French government suddenly orders the Cinémathèque's closure, Théo, Isabelle and Matthew gradually withdraw into a hermetically sealed universe of their own creation, an airless universe of obsessive private games, ordeals, humiliations and sexual jousting which finds them shedding their clothes and their inhibitions with equal abandon. A vertiginous free fall interrupted only, and tragically, when the real world outside their shuttered apartment succeeds at last in encroaching on their delirium. The study of a triangular relationship whose perverse eroticism contrives nevertheless to conserve its own bruised purity, brilliant in its narrative invention and startling in its imagery, *The Dreamers* (now a major film by Bernardo Bertolucci) belongs to the romantic French tradition of *Les Enfants Terribles* and *Le Grand Meaulnes* and resembles no other work in recent British fiction.

In a jet-black satire based on a real-life scandal, the leading writer in a school of literary criticism that says authors are meaningless-dead-is discovered to have been a Nazi. Gilbert Adair is the author of *Love and Death on Long Island* and the screenplay for Bernardo Bertolucci's *The Dreamers*,

The Holy Innocents A Romance Dutton Adult??????????

The author presents a single image from each of 100 years of cinema, together with a short essay on both the still itself and what that image represents in terms of film history. His aim has been to encompass the many facets of film without reducing the book to an academic inventory of highlights.

An isolated house deep in the Cotswolds. A writer's den, as dusty and gloomy as the cell of a medieval monk. Two people sit opposite each other, one of them talking, the other typing. But why, in such already sombre surroundings, does one of them wear thick dark glasses? And what, above all, has caused an unearthly shadow to fall across these two interwoven destinies? Apart from the several startling twists of its own brilliant plot, *A Closed Book* springs a few extra surprises on those readers who have already seen the film version. 'A page-turner par excellence.' *Evening Standard* 'Gilbert Adair's spookily gripping novel blends an Agatha Christie-like twist with a Hitchcockian plot.' *Marie Claire* 'This short, intellectually resourceful thriller...sparklingly clever, adroit and entertaining.' *The Spectator* 'Gilbert Adair's novel has an almost cinematic, even radio-play, sense of suspense, but plays tricks only possible on the page...The finale is deliciously apt and unsettling.' *Independent* 'Very readable indeed...a darkly entertaining soufflé...*A Closed Book* positively invites an informed second reading.' *Independent on Sunday*

A best-selling liturgical resource that now covers the calendars of all four Anglican provinces in Britain and Ireland.

Films include: *American graffiti*, *Apocalypse now*, *The boys in company C*, *Coming home*, *The deer hunter*, *Easy rider*, *Full metal jacket*, *Gardens of stone*, *Go tell the Spartans*, *The green berets*, *Hamburger Hill*, *The killing fields*, *Missing in action*, *Platoon*, the

