

Paris Versus New York A Tally Of Two Cities

Un match visuel amical entre ces deux villes, c'est le regard croisé d'un amoureux de Paris sur New York rempli de détails, de clichés et de contradictions. Suivez le guide. L'intégrale de Paris vs New York, une édition collector avec une nouvelle série de face-à-face inédits.

Vahram Muratyan é um jovem artista gráfico de origem armênia criado em Paris. Em 2010, depois de uma longa temporada em Nova York, ele criou o blog Paris versus New York como uma espécie de registro visual de suas experiências, um bem-humorado confronto entre duas das mais míticas cidades do mundo. O sucesso foi surpreendente. Além de contar com mais de 1,5 milhão de visitantes em poucos meses, ele chamou atenção pela criatividade de seu design e pela perspicácia de suas observações sobre as diferenças culturais. A homenagem visual se transformou em um delicioso livro que celebra as duas cidades sob um olhar apaixonado. Desde então, Muratyan firmou-se como um designer renomado, com uma carteira de clientes que inclui grandes nomes do mundo da moda, como Prada e Chanel.

Perhaps no one loves France as much as the English--at least some of the English--and Richard Cobb, the incomparable Oxford historian of the French Revolution, was a passionate admirer of the country, a connoisseur of the low dive and the flophouse, as well as a longtime familiar of the quays of Paris and the docks of Le Havre and Marseille. Collecting memoirs, portraits of favorite haunts, appreciations of Simenon and Queneau, Rene Clair and Brassai, and including the famous polemic "The Assassination of Paris," Paris and Elsewhere shows us a France unglimped by

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tourists.

Paris. The name alone conjures images of chestnut-lined boulevards, sidewalk cafés, breathtaking façades around every corner--in short, an exquisite romanticism that has captured the American imagination for as long as there have been Americans. In 1995, Adam Gopnik, his wife, and their infant son left the familiar comforts and hassles of New York City for the urbane glamour of the City of Light. Gopnik is a longtime New Yorker writer, and the magazine has sent its writers to Paris for decades--but his was above all a personal pilgrimage to the place that had for so long been the undisputed capital of everything cultural and beautiful. It was also the opportunity to raise a child who would know what it was to romp in the Luxembourg Gardens, to enjoy a croque monsieur in a Left Bank café--a child (and perhaps a father, too) who would have a grasp of that Parisian sense of style we Americans find so elusive. So, in the grand tradition of the American abroad, Gopnik walked the paths of the Tuileries, enjoyed philosophical discussions at his local bistro, wrote as violet twilight fell on the arrondissements. Of course, as readers of Gopnik's beloved and award-winning "Paris Journals" in The New Yorker know, there was also the matter of raising a child and carrying on with day-to-day, not-so-fabled life. Evenings with French intellectuals preceded middle-of-the-night baby feedings; afternoons were filled with trips to the Musée d'Orsay and pinball games; weekday leftovers were eaten while three-star chefs debated a "culinary crisis." As Gopnik describes in this funny and tender book, the dual processes of navigating a foreign city and becoming a parent are not completely dissimilar journeys--both hold new routines, new languages, a new set of rules by which everyday life is lived. With singular wit and insight, Gopnik weaves the magical with the mundane in a wholly delightful, often hilarious look at what it was to be an

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American family man in Paris at the end of the twentieth century. "We went to Paris for a sentimental reeducation-I did anyway-even though the sentiments we were instructed in were not the ones we were expecting to learn, which I believe is why they call it an education."

"In exploring the long history of dogs in cities, Chris Pearson shows that the canine's inherently violent, filthy, and offputting aspects have significantly shaped contemporary western urban environments, as people sought to contain strays, rabies, and waste. And yet, the special bond between humans and dogs has also been a constitutive force. Investigating this history in Paris, London, and New York, Pearson details the complex interrelations among emotions, sentiment, and the ways we manifest our feelings through physical forms and social structures. The story of humans and dogs can illuminate the story of the rise and shape of urban modernity itself"--

A beautiful gift book of a popular travel journal as told by a lover of Paris wandering through New York When Vahram Muratyan began his online travel journal, Paris versus New York, he had no idea how quickly it would become one of the most buzzed-about sites on the Internet—it garnered more than a million and a half page views in just a few months, and the attention of savvy online critics. Now Muratyan presents his unique observations in this delightful book, featuring visually striking graphics paired with witty, thought-provoking taglines that celebrate the special details of each city. Paris versus New York is a heartfelt gift to denizens of both cities and to those who dream of big-city romance.

Describes the transformation of Paris into a capital defined in brutal visions of glass and steel

Cities, Railways, Modernities chronicles the transformation that London and Paris experienced during the 19th century through the lens of the London Underground and the Paris

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Métro. By highlighting the multiple ways in which the future of the two cities was imagined and the role that railways played in that process, it challenges and refines two of the most dominant myths of urban modernity: a planned Paris and an unplanned London. The book recovers a significant body of work around the ideas, the plans, the context, and the building of metropolitan railways in the two cities to provide new insights into the relationship of transport technologies and urban change during the 19th century.

Combining daring aerial photography with the restricted airspace over Paris provides both breathtaking and unparalleled views. From sunrise to sunset, Paris is one of the most photographed cities in the world. Shooting with the newest high-resolution medium-format professional cameras while leaning out of helicopters making steep turns with the door off, Milstein captures the highly detailed, iconic, straight-down images that set his work apart. Milstein's distinctive style--straight down--leads to fresh insights of the urban design of this great city. In a way that is impossible from street level, you can see the old neighborhoods of Montmartre and Montparnasse; iconic historical monuments like the Eiffel Tower, Arc de Triomphe or the Invalides; and modern Paris like La Défense or the new neighborhoods around the Bibliothèque Nationale. As a bonus, there is a portfolio of images of the gardens and buildings of Louis XIV's great palace, Versailles. Milstein brings his unique and unmatched aerial vistas of Paris to life--every angle, every moment, every season. This is sure to be treasured by tourists and Parisians alike.

Take it, make it, lose it, have it, kill it, spend it, save it, forget it, break it, set it, repeat it, keep it: time flies and time crawls. This may be your first time or your last time, or you may be stuck in a routine. How we experience time shapes our relationships, memories, dreams and ambitions. And only

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with time can possibility become reality. From the acclaimed illustrator and author of Paris Versus New York comes a visual memoir, inspired by Vahram Muratyan's journeys across four continents, that all of us can relate to. Warm, funny, stylish, thought-provoking and beautifully produced, About Time is a meditation on and celebration of how we spend our lives.

A pseudo-religious epiphany in South London. The Simpsons in New York. Men are stabbed on the Boulevard de Sbastopol. A transmogrification in Hackney. William cruises around the East Village in a 1972 Mercedes 220. Voluptuous neo-Post Structuralists decipher the works of Beigbdr. Wasted sons of politicians and minor royalty agonise over Ibiza while in South Kensington. Infidelity and invitations to Le Carr adaptations on Tottenham Court Road. The hookers of Les Halles. Buying ketamin from Colombians in Vauxhall at 4am. A couple lose themselves in Epping Forest. Avian adventures on the Essex Road. Un soir, un train on the Central Line. Men's magazines and those transvestite nightclub leaflets in Harlem. A literary tour of Bloomsbury becomes a diplomatic incident. A callow youth is ignored by an Indian girl for his lack of knowledge of Dave Eggers. A jazz player's existential moment in Soho. Civil disobedience is called for in NYC. Small talk in bikinis on Paris plage. A taxi driver ignores Tameny on Lexington Avenue. The literary establishment of New York is brought to its knees. A film club in Islington leads to death. A man plays Shoot the Freak on Coney Island. Featuring Chris Cleave, Matthew DeAbaitua, Niven Govinden, Laura Hird, Travis Jeppesen, Toby Litt, Ed Park, Nicholas Royle and Matt Thorne, 3: AM London, Paris, New York is a tri-city boarding pass to decadence, delusion and deceit.

An insightful new look at two renowned photographers, their interconnected legacies, and the vital documents of urban

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transformation that they created In this comprehensive study, Kevin Moore examines the relationship between Eugène Atget (1857-1927) and Berenice Abbott (1898-1991) and the nuances of their individual photographic projects. Abbott and Atget met in Man Ray's Paris studio in the early 1920s. Atget, then in his sixties, was obsessively recording the streets, gardens, and courtyards of the 19th-century city--old Paris--as modernization transformed it. Abbott acquired much of Atget's work after his death and was a tireless advocate for its value. She later relocated to New York and emulated Atget in her systematic documentation of that city, culminating in the publication of the project Changing New York. This engaging publication discusses how, during the 1930s and 1940s, Abbott paid further tribute to Atget by publishing and exhibiting his work and by printing hundreds of images from his negatives, using the gelatin silver process. Through Abbott's efforts, Atget became known to an audience of photographers and writers who found diverse inspiration in his photographs. Abbott herself is remembered as one of the most independent, determined, and respected photographers of the 20th century.

The must-have guide to pop culture, history, and world-changing ideas that started in New York City, from the magazine at the center of it all. Since its founding in 1624, New York City has been a place that creates things. What began as a trading post for beaver pelts soon transformed into a hub of technological, social, and cultural innovation—but beyond fostering literal inventions like the elevator (inside Cooper Union in 1853), Q-tips (by Polish immigrant Leo Gerstenzang in 1923), General Tso's chicken (reimagined for American tastes in the 1970s by one of its Hunanese creators), the singles bar (1965 on the Upper East Side), and Scrabble (1931 in Jackson Heights), the city has given birth to or perfected idioms, forms, and ways of thinking that have

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changed the world, from Abstract Expressionism to Broadway, baseball to hip-hop, news blogs to neoconservatism to the concept of “downtown.” Those creations and more are all collected in *The Encyclopedia of New York*, an A-to-Z compendium of unexpected origin stories, hidden histories, and useful guides to the greatest city in the world, compiled by the editors of *New York Magazine* (a city invention itself, since 1968) and featuring contributions from Rebecca Traister, Jerry Saltz, Frank Rich, Jonathan Chait, Rhonda Garelick, Kathryn VanArendonk, Christopher Bonanos, and more. Here you will find something fascinating and uniquely New York on every page: a history of the city’s skyline, accompanied by a tour guide’s list of the best things about every observation deck; the development of positive thinking and punk music; appreciations of seltzer and alternate-side-of-the-street parking; the oddest object to be found at Ripley’s Believe It or Not!; musical theater next to muckracking and mugging; and the unbelievable revelation that English muffins were created on...West Twentieth Street. Whether you are a lifelong resident, a curious newcomer, or an armchair traveler, this is the guidebook you’ll need, straight from the people who know New York best.

In the winter of 1908, six cars left Times Square bound for Paris. They were embarking on a remarkable motor race across the world that would capture everyone’s imagination. In this book, Dermot Cole weaves a thrilling account of the improbable journey west from New York to Paris, the varied characters, and the nascent automobile industry. Drawing from the drivers’ journals and extensive newspaper reports, Cole details the many hardships, triangulations, and physical extremes encountered along the route as the drivers attempted to race from coast to coast, cross the Bering Strait to Russia, traverse Siberia, and onward. *Hard Driving* delves beyond the riveting headlines to explore the race’s

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implications for global politics and diplomacy and how the automobile became a viable mode of transportation. Object Lessons is a series of short, beautifully designed books about the hidden lives of ordinary things. To hyphenate or not to hyphenate has been a central point of controversy since before the imprinting of the first Gutenberg Bible. And yet, the hyphen has persisted, bringing and bridging new words and concepts. Hyphen follows the story of the hyphen from antiquity-"Hyphen" is derived from an ancient Greek word meaning "to tie together" -to the present, but also uncovers the politics of the hyphen and the role it plays in creating identities. The journey of this humble piece of connective punctuation reveals the quiet power of an orthographic concept to speak to the travails of hyphenated individuals all over the world. Hyphen is ultimately a compelling story about the powerful ways that language and identity intertwine. Mahdavi-herself a hyphenated Iranian-American-weaves in her own experiences struggling to find a sense of self amidst feelings of betwixt and between. Through stories of the author and three other individuals, Hyphen collectively considers how to navigate, articulate, and empower new identities. Object Lessons is published in partnership with an essay series in The Atlantic.

The early internationalization of haute couture --
Branding haute couture -- Dressing for crisis -- Fashion in World War II -- Global haute couture -- One world of fashion -- End of the century.

A humorous, illustrated look at French and American parenting styles that is also equal parts love letter to two

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of the greatest cities in the world: Paris and New York. Where French parents rely heavily on the word “No” and dictate what their children wear, American moms and dads talk everything out with their kids and let them choose their own clothes. French children are well-behaved and stylish; American children are self-confident and creative. Which approach is better? Both—and neither—proclaim authors Florence Mars and Pauline Lévêque, two Parisian moms raising children in New York. Beautifully and playfully illustrated by Lévêque, *Say Bonjour to the Lady* pokes fun at the extremes of both styles, making for an amusing look at parenting today.

Internationally celebrated, award-winning author Mavis Gallant is a contemporary legend: an undisputed master of the short story whose peerless prose captures the range of human experience while evoking time and place with unequalled skill. This new selection of Gallant’s stories, edited by novelist and poet Michael Ondaatje, gathers the best of her many stories set in Paris, where Gallant has long lived. Here she writes of expatriates and locals, exile and homecoming, and of the illusions of youth and age, offering a kaleidoscopic impression of the world within the world that is Paris.

"Paris/New York explores architectures, urbanism, art, decorative arts, industrial design, fashion, cuisine. travel and jazz to provide a complete picture of the cities' accomplishments in this astoundingly productive period between the two World Wars. Twelve essays by leading French and American scholars and 250 illustrations vividly re-create the contributions of the era's legendary

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figures."--BOOK JACKET.

Mark Helprin's powerful, rapturous new novel is set in a present-day Paris caught between violent unrest and its well-known, inescapable glories. Seventy-four-year-old Jules Lacour—a maître at Paris-Sorbonne, cellist, widower, veteran of the war in Algeria, and child of the Holocaust—must find a balance between his strong obligations to the past and the attractions and beauties of life and love in the present. In the midst of what should be an effulgent time of life—days bright with music, family, rowing on the Seine—Jules is confronted headlong and all at once by a series of challenges to his principles, livelihood, and home, forcing him to grapple with his complex past and find a way forward. He risks fraud to save his terminally ill infant grandson, matches wits with a renegade insurance investigator, is drawn into an act of savage violence, and falls deeply, excitingly in love with a young cellist a third his age. Against the backdrop of an exquisite and knowing vision of Paris and the way it can uniquely shape a life, he forges a denouement that is staggering in its humanity, elegance, and truth. In the intoxicating beauty of its prose and emotional amplitude of its storytelling, Mark Helprin's *Paris in the Present Tense* is a soaring achievement, a deep, dizzying look at a life through the purifying lenses of art and memory. Offers instructions for creating twenty-six projects that run from thirty minutes to several hours using a variety of construction methods to create such items as skirts, brooches, stuffed toys, and vintage clutches.

Population aging often provokes fears of impending social security deficits, uncontrollable medical expenditures, and

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transformations in living arrangements, but public policy could also stimulate social innovations. These issues are typically studied at the national level; yet they must be resolved where most people live--in diverse neighborhoods in cities. New York, London, Paris, and Tokyo are the four largest cities among the wealthiest, most developed nations of the world. The essays commissioned for this volume compare what it is like to grow older in these cities with respect to health care, quality of life, housing, and long-term care. The contributors look beyond aggregate national data to highlight the importance of how local authorities implement policies.

London, Paris and New York in the eighteenth century, as today, were places where political authority, commerce and money, art and intellectual life intersected. They straddled an Atlantic world where ships powered by nothing more than wind, currents and human muscle criss-crossed the sea, carrying with them goods, ideas and above all people: men and women, bewigged aristocrats and lawyers, rough-handed craftworkers, quill-wielding bluestockings and doughty fishwives. But the cities were also home to dangerous criminals, corrupt politicians - and slaves. *Rebel Cities* explores the stormy debate about the nature of cities in the eighteenth and nineteenth centuries: were they places of enlightenment, sparkling wells of progress and civilisation, or were they dens of vice, degeneracy and disorder? Against a backdrop of accelerating urban expansion and revolution in both Europe and North America, revolutionary burghers of these extraordinary cities expended ink, paint, breath and, sometimes, blood in their struggle to understand, control and master the urban world. Drawing on hundreds of letters, travelogues and eye-witness accounts, Mike Rapport vividly evokes the sights, sounds and smells of these cities, masterfully weaving their history with the politics of revolution. When New Yorkers and Parisians experienced their

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revolution, when their cities went to war, and when Londoners engaged in political protest, they underwent the whole torrent and exhilaration of human emotions. Determining the character of the cities through their inhabitants, as well as their architecture, topography and the events that shaped them, this magnificent book evokes what it was like for all parts of society to live in London, Paris and New York in one of the most transformative periods in the history of civilisation.

Shortlisted for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay Selected as a Book of the Year 2016 by the Financial Times, Guardian, New Statesman, Observer, The Millions and Emerald Street 'Flâneuse [flan-eh-ze], noun, from the French. Feminine form of flâneur [flan-eh-ur], an idler, a dawdling observer, usually found in cities. That is an imaginary definition.' If the word flâneur conjures up visions of Baudelaire, boulevards and bohemia – then what exactly is a flâneuse? In this gloriously provocative and celebratory book, Lauren Elkin defines her as 'a determined resourceful woman keenly attuned to the creative potential of the city, and the liberating possibilities of a good walk'. Part cultural meander, part memoir, Flâneuse traces the relationship between the city and creativity through a journey that begins in New York and moves us to Paris, via Venice, Tokyo and London, exploring along the way the paths taken by the flâneuses who have lived and walked in those cities. From nineteenth-century novelist George Sand to artist Sophie Calle, from war correspondent Martha Gellhorn to filmmaker Agnes Varda, Flâneuse considers what is at stake when a certain kind of light-footed woman encounters the city and changes her life, one step at a time.

A lively, immersive history by an award-winning urbanist of New York City's transformation, and the lessons it offers for the city's future. Dangerous, filthy, and falling apart, garbage piled on its streets and entire neighborhoods reduced to

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rubble; New York's terrifying, if liberating, state of nature in 1978 also made it the capital of American culture. Over the next thirty-plus years, though, it became a different place—kinder and meaner, richer and poorer, more like America and less like what it had always been. New York, New York, New York, Thomas Dyja's sweeping account of this metamorphosis, shows it wasn't the work of a single policy, mastermind, or economic theory, nor was it a morality tale of gentrification or crime. Instead, three New Yorks evolved in turn. After brutal retrenchment came the dazzling Koch Renaissance and the Dinkins years that left the city's liberal traditions battered but laid the foundation for the safe streets and dotcom excess of Giuliani's Reformation in the '90s. Then the planes hit on 9/11. The shaky city handed itself over to Bloomberg who merged City Hall into his personal empire, launching its Reimagination. From Hip Hop crews to Wall Street bankers, D.V. to Jay-Z, Dyja weaves New Yorkers famous, infamous, and unknown—Yuppies, hipsters, tech nerds, and artists; community organizers and the immigrants who made this a truly global place—into a narrative of a city creating ways of life that would ultimately change cities everywhere. With great success, though, came grave mistakes. The urbanism that reclaimed public space became a means of control, the police who made streets safe became an occupying army, technology went from a means to the end. Now, as anxiety fills New Yorker's hearts and empties its public spaces, it's clear that what brought the city back—proximity, density, and human exchange—are what sent Covid-19 burning through its streets, and the price of order has come due. A fourth evolution is happening and we must understand that the greatest challenge ahead is the one New York failed in the first three: The cures must not be worse than the disease. Exhaustively researched, passionately told, New York, New York, New York is a colorful, inspiring guide

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to not just rebuilding but reimagining a great city.

A passionate account of how the gulf between France's metropolitan elites and its working classes are tearing the country apart Christophe Guilluy, a French geographer, makes the case that France has become an "American society"—one that is both increasingly multicultural and increasingly unequal. The divide between the global economy's winners and losers in today's France has replaced the old left-right split, leaving many on "the periphery." As Guilluy shows, there is no unified French economy, and those cut off from the country's new economic citadels suffer disproportionately on both economic and social fronts. In Guilluy's analysis, the lip service paid to the idea of an "open society" in France is a smoke screen meant to hide the emergence of a closed society, walled off for the benefit of the upper classes. The ruling classes in France are reaching a dangerous stage, he argues; without the stability of a growing economy, the hope for those excluded from growth is extinguished, undermining the legitimacy of a multicultural nation.

On the occasion of his 70th birthday, a look back at the career of inspired and inventive watercolorist Gottfried Salzmänn. For decades Gottfried Salzmänn has been taking the art of watercolor painting to exciting and original levels. In his countless urban landscapes of New York, San Francisco, and Paris, Salzmänn combines watercolors with acrylic and pencil or pen, or incorporates photography and printmaking into the finished piece. This retrospective volume offers an overview of Salzmänn's oeuvre. Although he works in other media, Salzmänn considers himself a watercolorist first, preferring to champion the medium's flexibility, transgress the narrow notions of its application, and build bridges to the domains of other visual arts. As a result his collage-like paintings offer a window into the urban life that inspires his

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work.

In *The Unruly City*, historian Mike Rapport offers a vivid history of three intertwined cities toward the end of the eighteenth century—Paris, London, and New York—all in the midst of political chaos and revolution. From the British occupation of New York during the Revolutionary War, to agitation for democracy in London and popular uprisings, and ultimately regicide in Paris, Rapport explores the relationship between city and revolution, asking why some cities engender upheaval and some suppress it. Why did Paris experience a devastating revolution while London avoided one? And how did American independence ignite activism in cities across the Atlantic? Rapport takes readers from the politically charged taverns and coffeehouses on Fleet Street, through a sea battle between the British and French in the New York Harbor, to the scaffold during the Terror in Paris. *The Unruly City* shows how the cities themselves became protagonists in the great drama of revolution.

Inspired by Paris, this lighthearted and deceptively wise contemporary memoir serves as a guidebook for women on the path to adulthood, sophistication, and style. Jennifer Scott's self-published success is now a beautifully packaged and fully illustrated gift book, perfect for any woman looking to lead a more fulfilling, passionate, and artful life. Paris may be the City of Light, but for many it is also the City of Transformation. When Jennifer Scott arrived in Paris as an exchange student from California, she had little idea she would become an avid fan of French fashion, lifestyle, and sophistication. Used to a casual life back home, in Paris she was hosted by a

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woman she calls “Madame Chic,” mistress of a grand apartment in the Sixteenth Arrondissement. Madame Chic mentors Jennifer in the art of living, with elegance and an impeccably French less-is-more philosophy. Three-course meals prepared by the well-dressed Madame Chic (her neat clothes covered by an apron, of course) lure Jennifer from her usual habit of frequent snacks, junk food, sweatpants, and TV. Additional time spent with “Madame Bohemienne,” a charming single mother who passionately embraces Parisian joie de vivre, introduces readers to another facet of behind-closed-doors Parisian life. While Francophiles will appreciate this memoir of a young woman’s adventure abroad, others who may not know much about France will thrill to the surprisingly do-able (yet chic!) hair and makeup lessons, plus tips on how to create a capsule wardrobe with just ten useful core pieces. Each chapter of *Lessons from Madame Chic* reveals the valuable secrets Jennifer learned while under Madame Chic’s tutelage—tips you can master no matter where you live or the size of your budget. Embracing the classically French aesthetic of quality over quantity, aspiring Parisiennes will learn the art of eating (deprive yourself not; snacking is not chic), fashion (buy the best you can afford), grooming (le no-makeup look), among other tips. From entertaining to decor, you will gain insights on how to cultivate old-fashioned sophistication while living an

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active, modern life. Lessons from Madame Chic is the essential handbook for a woman that wants to look good, live well, and enjoy that Parisian je ne sais quoi in her own arrondissement.

A vibrant, enchanting tour of the Seine from longtime New York Times foreign correspondent and best-selling author Elaine Sciolino. Elaine Sciolino came to Paris as a young foreign correspondent and was seduced by a river. In *The Seine*, she tells the story of that river from its source on a remote plateau of Burgundy to the wide estuary where its waters meet the sea, and the cities, tributaries, islands, ports, and bridges in between. Sciolino explores the Seine through its rich history and lively characters: a bargewoman, a riverbank bookseller, a houseboat dweller, a famous cinematographer known for capturing the river's light. She discovers the story of Sequana—the Gallo-Roman healing goddess who gave the Seine its name—and follows the river through Paris, where it determined the city's destiny and now snakes through all aspects of daily life. She patrols with river police, rows with a restorer of antique boats, sips champagne at a vineyard along the river, and even dares to go for a swim. She finds the Seine in art, literature, music, and movies from Renoir and *Les Misérables* to Puccini and *La La Land*. Along the way, she reveals how the river that created Paris has touched her own life. A powerful afterword tells the dramatic story of how water from

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the depths of the Seine saved Notre-Dame from destruction during the devastating fire in April 2019. A “storyteller at heart” (June Sawyers, *Chicago Tribune*) with a “sumptuous eye for detail” (Sinclair McKay, *Daily Telegraph*), Sciolino braids memoir, travelogue, and history through the Seine’s winding route. The Seine offers a love letter to Paris and the most romantic river in the world, and invites readers to explore its magic for themselves.

On the morning of February 12, 1908, six cars from four different countries lined up in the swirling snow of Times Square, surrounded by a frenzied crowd of 250,000. The seventeen men who started the New York to Paris auto race were an international roster of personalities: a charismatic Norwegian outdoorsman, a witty French count, a pair of Italian sophisticates, an aristocratic German army officer, and a cranky mechanic from Buffalo, New York. President Theodore Roosevelt congratulated them by saying, “I like people who do something, not the good safe man who stays at home.” These men were doing something no man had ever done before, and their journey would take them very far from home. Their course was calculated at more than 21,000 miles, across three continents and six countries. It would cross over mountain ranges—some as high as 10,000 feet—and through Arctic freeze and desert heat, from drifting snow to blowing sand. Bridgeless rivers and seas of mud

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blocked the way, while wolves, bears, and bandits stalked vast, lonely expanses of the route. And there were no gas stations, no garages, and no replacement parts available. The automobile, after all, had been sold commercially for only fifteen years. Many people along the route had never even seen one. Among the heroes of the race were two men who ultimately transcended the others in tenacity, skill, and leadership. Ober-lieutenant Hans Koeppen, a rising officer in the Prussian army, led the German team in their canvas-topped 40-horsepower Protos. His amiable personality belied a core of sheer determination, and by the race's end, he had won the respect of even his toughest critics. His counterpart on the U.S. team was George Schuster, a blue-collar mechanic and son of German immigrants, who led the Americans in their lightweight 60-horsepower Thomas Flyer. A born competitor, Schuster joined the U.S. team as an undistinguished workman, but he would battle Koeppen until the very end. Ultimately the German and the American would be left alone in the race, fighting the elements, exhaustion, and each other until the winning car's glorious entrance into Paris, on July 30, 1908. Lincoln's Birthday, February 12, 1908 . . . The crowds gathering on Broadway all morning were not out to honor Abe Lincoln, either. They were on the avenue to catch sight of the start of the New York-to-Paris Automobile Race. There

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would only be one—one race round the world, one start, and one particular way that, for the people who lived through it, the world would never be the same. The automobile was about to take it all on: not just Broadway, but the farthest reaches to which it could lead. On that absurdity, the auto was about to come of age. “By ten o’clock,” reported the Tribune, “Broadway up to the northernmost reaches of Harlem looked as though everybody was expecting the circus to come to town.” The excitement was generated by the potential of the auto to overcome the three challenges most frustrating to the twentieth century: distance, nature, and technology. First, distance: in the form of twenty-two thousand miles of the Northern Hemisphere, from New York west to Paris. Second, nature: in seasons at their most unyielding. And third, the very machinery itself, which would be pressed hard by the race to defeat itself. Barely twenty years old as a contraption and only ten as a practical conveyance, the automobile couldn’t reasonably be expected to be ready to take on the world. But there were men who were ready and that was what mattered. —From *Race of the Century*

Recovered Memory: New York and Paris 1960-1980 is a meditation on time and place: before the internet and 24/7 news; when one could visit the Eiffel Tower without seeing police and automatic weapons, when a ride on the New York subway cost 15 cents, when

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the smell of fresh-baked baguettes wafted over nearly every Parisian neighborhood, and when the Coney Island parachute ride still thrilled thousands. Van Riper's striking black and white photographs spanning twenty years, coupled with his eloquent texts, capture the 20th-century romance and grit of New York more than a half century ago, and Paris, some forty years ago. It was a time when the pace of life was slower and somehow less threatening, people talked to each other instead of texting on their iPhones, and you literally had to stop and smell the coffee.

A global guide to sewers that celebrates the magnificently designed and engineered structures beneath the world's great cities. The sewer, in all its murkiness, filthiness, and subterranean seclusion, has been an evocative (and redolent) literary device, appearing in works by writers ranging from Charles Dickens to Graham Greene. This entertaining and erudite book provides the story behind, or beneath, these stories, offering a global guide to sewers that celebrates the magnificently designed and engineered structures that lie underneath the world's great cities. Historian Stephen Halliday leads readers on an expedition through the execrable evolution of waste management—the open sewers, the cesspools, the nightsoil men, the scourge of waterborne diseases, the networks of underground piping, the activated sludge, the fetid fatbergs, and

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the sublime super sewers. Halliday begins with sanitation in the ancient cities of Mesopotamia, Greece, and Imperial Rome, and continues with medieval waterways (also known as “sewage in the street”); the civil engineers and urban planners of the industrial age, as seen in Liverpool, Boston, Paris, London, and Hamburg; and, finally, the biochemical transformations of the modern city. The narrative is illustrated generously with photographs, both old and new, and by archival plans, blueprints, and color maps tracing the development of complex sewage systems in twenty cities. The photographs document construction feats, various heroics and disasters, and ingenious innovations; new photography from an urban exploration collective offers edgy takes on subterranean networks in cities including Montreal, Paris, London, Berlin, and Prague.

"A Moveable Feast" by Ernest Hemingway.

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format.

In this moving, tender memoir of losing a beloved spouse, the longtime editor of *Texas Monthly*, newly widowed, returns alone to a city whose enchantment he's only ever shared with his wife, in search of solace, memories, and the courage to find a way forward. At the age of sixty-six, after thirty-five years of marriage, Gregory Curtis finds himself a widower. Tracy--with whom he fell in love the first time he saw her--has succumbed to a long battle with cancer. Paralyzed by grief, agonized by social interaction, Curtis turns to watching magic lessons on DVD--"a pathetic, almost comical substitute" for his evenings with Tracy. To break the spell, he returns to the place he had the "best and happiest times" of his life. As he navigates the storied city and contemplates his new future, Curtis relives his days in Paris with Tracy, piecing together the portrait of a woman, a marriage, parenthood, and his life's great love through the memories of six unforgettable trips to the City of Lights. Alone in Paris, Curtis becomes a tireless wanderer, exploring the city's grand boulevards and forgotten corners as he confronts the bewildering emotional state that ensues after losing a life partner. *Paris Without Her* is a work of tremendous courage and insight--an ode to the lovely woman who was his wife, to a magnificent city, and to the self we might invent, and reinvent, there.

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