

eileen chang love in a fallen city

****Eileen Chang's Love in a Fallen City: A Timeless Tale of Passion and Resilience****

eileen chang love in a fallen city is more than just the title of a novella; it represents a delicate exploration of human emotions set against the tumultuous backdrop of wartime Shanghai and Hong Kong. The story, penned by one of China's most celebrated modern writers, Eileen Chang, captures the nuances of love, survival, and identity during a period of upheaval. This article dives deep into the themes, characters, and cultural significance of **Love in a Fallen City**, shedding light on why it remains a poignant and enduring piece of literature.

Understanding Eileen Chang and Her Literary Context

Before delving into **Love in a Fallen City**, it's essential to appreciate the author behind the story. Eileen Chang (Zhang Ailing) was an influential Chinese writer whose works are known for their lyrical prose, psychological depth, and incisive social commentary. Writing during the 1940s—a time of war and political instability—Chang's stories often reflect the fragility of human relationships amidst chaos.

Her unique ability to blend the personal with the political gives **Love in a Fallen City** its layered texture. The novella isn't simply a love story; it's a mirror reflecting the uncertainties of a society in transition, where traditional values clash with modern realities.

The Intriguing Plot of **Love in a Fallen City**

At its core, **Love in a Fallen City** narrates the story of Bai Liusu, a divorcée from a declining aristocratic family, and Fan Liuyuan, a wealthy and sophisticated businessman. The novella unfolds in Shanghai and later in Hong Kong, amidst the backdrop of the Japanese invasion during World War II.

Love Amidst Chaos

The romance between Bai Liusu and Fan Liuyuan is anything but straightforward. Both characters carry emotional scars and social burdens. Bai Liusu's struggle with familial expectations and societal judgment contrasts with Fan Liuyuan's mysterious and somewhat aloof demeanor. Their relationship develops slowly, marked by a mix of attraction,

misunderstanding, and moments of vulnerability.

The “fallen city” in the title refers not only to the physical cities ravaged by war but also to the metaphorical fall of social orders and personal illusions. Their love blossoms in a world that is literally crumbling, highlighting the theme of resilience and hope against despair.

The Role of Setting in Shaping the Narrative

Shanghai and Hong Kong aren't mere backdrops but act as characters themselves. Shanghai, with its colonial past and cosmopolitan culture, reflects the complex social hierarchies and tensions. Hong Kong, depicted as a refuge yet also a place of uncertainty, symbolizes the transient nature of safety and stability during wartime.

Eileen Chang's vivid descriptions of these cities immerse readers in an atmosphere charged with suspense and melancholy, enhancing the emotional impact of the story.

Thematic Exploration in *Love in a Fallen City*

Eileen Chang's novella explores several themes that resonate deeply with readers even today. Here are some key themes that define the story:

Love and Liberation

Unlike traditional romantic tales, love in this novella serves as a form of personal liberation. For Bai Liusu, falling in love with Fan Liuyuan is a way to break free from the constraints of her family and societal expectations. Their relationship challenges conventional norms about marriage and femininity, reflecting Chang's subtle critique of gender roles in Chinese society.

War and Its Impact on Society

The war acts as a catalyst that disrupts lives and forces characters to confront harsh realities. The “fallen city” metaphor extends beyond physical destruction to symbolize the collapse of old social orders. This chaos creates a space where new relationships and identities can emerge, though often tinged with uncertainty and fear.

Class and Social Mobility

Class distinctions are a persistent undercurrent throughout the story. Bai Liusu's declining aristocratic background contrasts with Fan Liuyuan's affluent status, illustrating the shifting social landscape of mid-20th century China. The novella subtly critiques the rigidity of class structures and the superficiality of wealth and status.

Why *Love in a Fallen City* Remains Relevant

Decades after its publication, *Love in a Fallen City* continues to captivate readers and scholars alike. Its relevance lies in several aspects:

Timeless Human Emotions

Eileen Chang's portrayal of love, loneliness, and resilience transcends cultural and temporal boundaries. The emotional complexity of Bai Liusu and Fan Liuyuan feels authentic and relatable, inviting readers to reflect on their own experiences of intimacy and vulnerability.

Insight into Chinese Society

For readers interested in Chinese history and culture, the novella offers a nuanced glimpse into a transformative era. Chang's detailed character studies and social observations provide a valuable lens to understand the interplay between individual lives and larger historical forces.

Literary Excellence

Chang's exquisite prose style—marked by poetic imagery, sharp dialogue, and psychological insight—makes *Love in a Fallen City* a masterpiece of modern Chinese literature. It is often studied not only for its content but also for its artistic achievements.

Exploring the Adaptations and Cultural Impact

The enduring popularity of *Love in a Fallen City* has led to several adaptations, including films and television dramas. The most notable is the 1984 film directed by Ann Hui, which brought the novella's characters and themes to life visually. This adaptation helped introduce Eileen Chang's work

to a broader audience, both in China and internationally.

These adaptations often highlight the novella's cinematic qualities—its atmospheric settings, intricate character dynamics, and emotional tension. They serve as a testament to the story's flexibility and lasting appeal.

Tips for Readers New to Eileen Chang's Work

If you're intrigued by **Love in a Fallen City** and want to explore more of Eileen Chang's writing, here are some tips to enrich your reading experience:

- **Read with historical context:** Understanding the social and political background of 1940s China will deepen your appreciation of the story's nuances.
- **Pay attention to language:** Chang's prose is rich with symbolism and subtle emotional cues. Taking time to savor her descriptions can reveal layers of meaning.
- **Explore related works:** Novellas like **Red Rose, White Rose** and **The Golden Cangue** share thematic elements and showcase Chang's distinctive style.
- **Watch adaptations:** Viewing film versions can offer a fresh perspective and highlight different interpretations of the characters and plot.

Final Reflections on Eileen Chang's Enduring Legacy

The brilliance of **Love in a Fallen City** lies in its ability to intertwine personal passion with historical catastrophe, crafting a story that feels both intimate and epic. Eileen Chang's work challenges readers to consider how love can survive—and even thrive—in the most unlikely circumstances.

Through the lens of Bai Liusu and Fan Liuyuan's relationship, we witness the complexities of human desire, the constraints of society, and the unpredictable nature of life during times of crisis. This novella, with its delicate balance of hope and melancholy, remains a vital piece of Chinese literary heritage and a profound meditation on love in a fallen city.

Frequently Asked Questions

What is the central theme of Eileen Chang's 'Love in a Fallen City'?

The central theme of 'Love in a Fallen City' is the complex interplay of love and survival during times of social and political upheaval, exploring how relationships are affected by external chaos and personal desires.

How does Eileen Chang portray the city in 'Love in a Fallen City'?

Eileen Chang portrays the city as a symbol of both decay and opportunity, reflecting the turbulent historical context of Hong Kong during wartime, where the fallen city backdrop intensifies the emotional and social dynamics of the characters.

What role does gender play in 'Love in a Fallen City' by Eileen Chang?

Gender plays a significant role as the story examines the constraints and expectations placed on women in traditional Chinese society, highlighting the protagonist's struggle for autonomy and identity within a patriarchal framework.

How does Eileen Chang use symbolism in 'Love in a Fallen City'?

Chang uses symbolism extensively, such as the fallen city itself representing both destruction and a new beginning, and various motifs like family portraits and urban landscapes to underscore themes of memory, loss, and transformation.

Why is 'Love in a Fallen City' considered a classic in modern Chinese literature?

'Love in a Fallen City' is considered a classic because of Eileen Chang's exquisite prose, nuanced character development, and her insightful exploration of love and human nature against the backdrop of historical turmoil, which resonates deeply with readers across generations.

Additional Resources

Eileen Chang Love in a Fallen City: A Timeless Exploration of Desire and Desolation

eileen chang love in a fallen city stands as a poignant literary work that encapsulates the complexities of love, identity, and survival amid the collapse of societal structures. Written by Eileen Chang, one of the most influential Chinese authors of the 20th century, this novella delves into the personal and political upheavals experienced during a turbulent period in Chinese history. Its enduring relevance and nuanced portrayal of human emotions continue to captivate readers and scholars alike.

In-depth Analysis of Eileen Chang's Love in a Fallen City

Eileen Chang's novella, *Love in a Fallen City*, is set against the backdrop of the Second Sino-Japanese War and the subsequent fall of Hong Kong to Japanese forces in 1941. The story revolves around the protagonist, Bai Liusu, a divorced woman navigating the rigid social hierarchies of 1940s China. Chang's narrative intricately weaves themes of romantic entanglement, societal expectation, and survival instinct, creating a multifaceted exploration of human vulnerability during times of crisis.

Unlike conventional love stories, Chang's work offers a stark and often cynical view of relationships, reflecting the insecurity and instability of the era. The novella scrutinizes how external chaos influences personal connections, illustrating love not as an idealized emotion but as a complex survival strategy in a "fallen city." This metaphorical and literal decay serves as a powerful symbol of both societal collapse and personal disillusionment.

Thematic Depth and Symbolism

At its core, Eileen Chang's *Love in a Fallen City* is a profound meditation on the interplay between love and power. The title itself encapsulates a duality—the "fallen city" is not only a physical locale but also a representation of moral and emotional disintegration.

- ****The City as a Character:**** Hong Kong's fall to the Japanese invaders mirrors the decline in traditional social structures. Chang uses the city's transformation to reflect the shifting dynamics in human relationships, emphasizing how external turmoil reshapes internal emotional landscapes.
- ****Love as Transaction:**** The novella portrays love as a form of negotiation. Bai Liusu's relationship with Fan Liuyuan, a wealthy and cosmopolitan man, is marked by mutual dependence rather than pure affection. This dynamic challenges romantic idealism and highlights pragmatic considerations in times of uncertainty.
- ****Gender and Social Expectations:**** Chang critiques the limited roles available to women in her society. Bai Liusu's struggles underscore the pressures faced by divorced women, whose social status is precarious. Her

journey reflects broader questions about female agency and autonomy within a patriarchal context.

Stylistic Features and Literary Craftsmanship

Eileen Chang's narrative style in *Love in a Fallen City* is characterized by its elegant prose, subtle irony, and meticulous attention to detail. Her writing balances poetic imagery with incisive social commentary, creating a layered reading experience.

- **Narrative Voice:** The novella employs a third-person perspective that oscillates between detached observation and intimate insight into the characters' inner worlds. This approach allows Chang to maintain an objective tone while simultaneously exposing the emotional undercurrents driving the plot.
- **Use of Contrast:** Chang frequently juxtaposes moments of beauty and decay, hope and despair, to emphasize the contradictions inherent in love and war. For example, the luxurious settings often clash with the pervasive sense of doom, enhancing the story's tension.
- **Symbolic Motifs:** Objects and settings carry symbolic weight throughout the narrative. The "fallen city" itself is a recurring motif, as are references to traditional Chinese culture, which serve to root the story within its historical and cultural milieu.

Contextualizing Love in a Fallen City within Eileen Chang's Oeuvre

Eileen Chang's literary career spans several genres and themes, but *Love in a Fallen City* remains one of her most acclaimed works. It exemplifies her ability to capture the psychological complexity of her characters while engaging with broader social issues.

Comparison with Other Works

- **Romance and Realism:** Compared to Chang's earlier works, which often explore romantic idealism, *Love in a Fallen City* adopts a more realistic and sometimes cynical perspective on love. This shift reflects Chang's evolving worldview and her response to the political turmoil of her time.
- **Exploration of Female Identity:** Similar to novels like *Lust, Caution*, Chang's narrative foregrounds female protagonists who navigate oppressive environments. However, *Love in a Fallen City* offers a subtler critique, focusing on personal resilience rather than overt political resistance.
- **Cultural Hybridity:** The novella's setting in colonial Hong Kong introduces themes of East-West cultural interaction, a hallmark of Chang's

work. This hybridity enriches the narrative and adds complexity to the characters' identities.

Adaptations and Cultural Impact

The novella's enduring appeal has led to several adaptations, most notably the 1984 Hong Kong film directed by Ann Hui and the 2009 Chinese film adaptation by director Ann Hui. These visual interpretations have expanded the reach of Chang's story, introducing it to new audiences and sparking renewed critical interest.

- **Film Adaptations:** The cinematic versions emphasize the atmospheric tension and emotional subtlety present in the text, while also highlighting the historical context. They have been praised for their faithful representation of Chang's vision and their nuanced performances.
- **Literary Scholarship:** Love in a Fallen City continues to be a subject of academic study, particularly within the fields of modern Chinese literature, gender studies, and postcolonial theory. Scholars analyze its treatment of colonialism, identity, and narrative form.
- **Broader Influence:** Eileen Chang's work, including this novella, has influenced contemporary Chinese writers and filmmakers, inspiring explorations of love and loss against the backdrop of historical upheaval.

Why Love in a Fallen City Remains Relevant Today

In the 21st century, Eileen Chang's Love in a Fallen City resonates with readers facing their own forms of uncertainty and disruption. Its exploration of human connection amid chaos offers insights that transcend its historical setting.

- **Universal Themes:** The novella's focus on love as both a personal and social act speaks to universal human experiences. Issues of identity, resilience, and compromise remain pertinent in contemporary discussions about relationships and societal change.
- **Historical Lessons:** By situating intimate stories within larger political events, Chang encourages readers to consider how history shapes individual lives. This perspective fosters empathy and a deeper understanding of the past.
- **Literary Merit:** The refined prose and complex characterization continue to attract readers who appreciate literary craftsmanship. The novella serves as an entry point into Chinese literature for many Western audiences, enhancing cross-cultural literary dialogue.

Eileen Chang's Love in a Fallen City endures as a masterful narrative that captures the fragile balance between hope and despair, love and survival. Its

nuanced portrayal of human emotions set against the upheaval of a “fallen city” ensures its place as a significant work in modern Chinese literature and a compelling study of the human condition.

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eileen chang love in a fallen city: Love in a Fallen City Eileen Chang, 2017-06-21 Masterful short works about passion, family, and human relationships by one of the greatest writers of 20th century China. A New York Review Books Original “[A] giant of modern Chinese literature” -The New York Times With language as sharp as a knife edge, Eileen Chang cut open a huge divide in Chinese culture, between the classical patriarchy and our troubled modernity. She was one of the very few able truly to connect that divide, just as her heroines often disappeared inside it. She is the fallen angel of Chinese literature, and now, with these excellent new translations, English readers can discover why she is so revered by Chinese readers everywhere. -Ang Lee Eileen Chang is one of the great writers of twentieth-century China, where she enjoys a passionate following both on the mainland and in Taiwan. At the heart of Chang’s achievement is her short fiction—tales of love, longing, and the shifting and endlessly treacherous shoals of family life. Written when Chang was still in her twenties, these extraordinary stories combine an unsettled, probing, utterly contemporary sensibility, keenly alert to sexual politics and psychological ambiguity, with an intense lyricism that echoes the classics of Chinese literature. Love in a Fallen City, the first collection in English of this dazzling body of work, introduces American readers to the stark and glamorous vision of a modern master.

eileen chang love in a fallen city: Eileen Chang's "Love in the Fallen City" Shu-ning Sciban, 1985

eileen chang love in a fallen city: Love in a Fallen City Ailing Zhang, 1985

eileen chang love in a fallen city: Love in a Fallen City Eileen Chang,

2024-04-04T00:00:00+02:00 Shanghai, 1941. Après son divorce, Lio-su revient vivre dans la demeure familiale, où trois générations cohabitent sous l'autorité incontestée de sa douairière. Quand madame Hsü se pique d'introduire dans ce cercle ouaté un riche héritier aux mœurs décadentes, c'est à Lio-su, et contre toute attente, que le jeune monsieur Fan semble s'intéresser. Devant l'hostilité montante du clan, Lio-su quitte Shanghai pour Hongkong, où leurs chemins ne tarderont pas à se recroiser... Chronique raffinée d'un amour dévastateur, *Love in a Fallen City* sonde avec une infinie sensibilité le jeu des apparences et des désirs. Culte et indémodable.

eileen chang love in a fallen city: Written on Water Ailing Zhang, 2005 These firsthand accounts examine the subtle and not-so-subtle effects of the Japanese bombing and occupation of Shanghai and Hong Kong. Eileen Chang writes of friends, colleagues, and teachers turned soldiers or wartime volunteers, and her own experiences as a part-time nurse. Her nuanced depictions range from observations of how a woman's elegant dress affects morale to descriptions of hospital life.--BOOK JACKET.

eileen chang love in a fallen city: Eileen Chang: The Performativity of Self-Translation Jessica Tsui-yan Li, 2025-06-16 Eileen Chang: The Performativity of Self-Translation by Jessica Tsui-yan Li focuses on the self-translation of Zhang Ailing 張愛玲 (Eileen Chang, 1920–1995), one of the most important Chinese writers of the twentieth century. Although self-translation is overlooked in most studies of her work, Chang's literary achievements are attributed in part to her lifelong self-translation of her lived experiences and family sagas, as well as her bilingualism. This book enriches current studies of self-translation by proposing a new hypothesis of theorizing self-translation as a performative act, characterized by its in-betweenness and the aesthetic freedom that the self-translator enjoys, contextualized within larger debates about translation and the specific practice of self-translation in Chinese history in comparison to its Western counterpart.

eileen chang love in a fallen city: Family Revolution Hui Faye Xiao, 2014-04-01 As state control of private life in China has loosened since 1980, citizens have experienced an unprecedented family revolution—an overhaul of family structure, marital practices, and gender relationships. While the nuclear family has become a privileged realm of romance and individualism symbolizing the post-revolutionary “freedoms” of economic and affective autonomy, women's roles in particular have been transformed, with the ideal “iron girl” of socialism replaced by the feminine, family-oriented “good wife and wise mother.” Problems and contradictions in this new domestic culture have been exposed by China's soaring divorce rate. Reading popular “divorce narratives” in fiction, film, and TV drama, Hui Faye Xiao shows that the representation of marital discord has become a cultural battleground for competing ideologies within post-revolutionary China. While these narratives present women's cultivation of wifely and maternal qualities as the cure for family disintegration and social unrest, Xiao shows that they in fact reflect a problematic resurgence of traditional gender roles and a powerful mode of control over supposedly autonomous private life.

eileen chang love in a fallen city: In Love Alfred Hayes, 2013-07-23 This “heart-stoppingly good” masterpiece about a crumbling love affair in 1950s New York perfectly captures “the desperate desire for love and the recognition that it is slipping away” (Slate). “One of the greatest, bleakest breakup stories ever told.” — The New York Observer New York in the 1950s. A man on a barstool is telling a story about a woman he met in a bar, early married and soon divorced, her child farmed out to her parents, good-looking, if a little past her prime. They'd gone out, they'd grown close, but as far as he was concerned it didn't add up to much. He was a busy man. Then one day, out dancing, she runs into a rich awkward lovelorn businessman. He'll pay for her to be his, pay her a lot. And now the narrator discovers that he is as much in love with her as she is with him, perhaps more, though it will take him a while to realize just how utterly lost he is. Executed with the cool smoky brilliance of a classic Miles Davis track, *In Love* is an unequalled exploration of the tethered—and untethered—heart.

eileen chang love in a fallen city: Eileen Chang Kam Louie, 2012-03-01 Eileen Chang (1920–1995) is arguably the most perceptive writer in modern Chinese literature. She was one of the most popular writers in 1940s Shanghai, but her insistence on writing about individual human

relationships and mundane matters rather than revolutionary and political movements meant that in mainland China, she was neglected until very recently. Outside the mainland, her life and writings never ceased to fascinate Chinese readers. There are hundreds of works about her in the Chinese language but very few in other languages. This is the first work in English to explore her earliest short stories as well as novels that were published posthumously. It discusses the translation of her stories for film and stage presentation, as well as nonliterary aspects of her life that are essential for a more comprehensive understanding of her writings, including her intense concern for privacy and enduring sensitivity to her public image. The thirteen essays examine the fidelity and betrayals that dominate her alter ego's relationships with parents and lovers, informed by theories and methodologies from a range of disciplines including literary, historical, gender, and film studies. These relationships are frequently dramatized in plays and filmic translations of her work.

eileen chang love in a fallen city: A History of Pain Michael Berry, 2011 This work probes the restaging, representation, and reimagining of historical violence and atrocity in contemporary Chinese fiction, film, and popular culture. It examines five historical moments including the Musha Incident (1930) and the February 28 Incident (1947).

eileen chang love in a fallen city: Twentieth-Century Literary Encounters in China Jeffrey Mather, 2019-10-10 From the travel writing of the eccentric plant collector and Reginald Farrer, to Emily Hahn's insider depictions of bohemian life in semi-colonial Shanghai, to Ezra Pound's mediated 'journeys' to Southwest China via the explorer Joseph Rock – Anglo-American representations of China during the first half of the twentieth century were often unconventional in terms of style, form, and content. By examining a range of texts that were written in the flux of travel – including poems, novels, autobiographies – this study argues that the tumultuous social and political context of China's Republican Period (1912-49) was a key setting for conceptualizing cultural modernity in global and transnational terms. In contrast with accounts that examine China's influence on Western modernism through language, translation, and discourse, the book recovers a materialist engagement with landscapes, objects, and things as transcribed through travel, ethnographic encounter, and embodied experience. The book is organized by three themes which suggest formal strategies through which notions cultural modernity were explored or contested: borderlands, cosmopolitan performances, and mobile poetics. As it draws from archival sources in order to develop these themes, this study offers a place-based historical perspective on China's changing status in Western literary cultures.

eileen chang love in a fallen city: Peach Blossom Paradise Ge Fei, 2020-12-08 An enthralling story of revolution, idealism, and a savage struggle for utopia by one of China's greatest living novelists. In 1898 reformist intellectuals in China persuaded the young emperor that it was time to transform his sclerotic empire into a prosperous modern state. The Hundred Days' Reform that followed was a moment of unprecedented change and extraordinary hope—brought to an abrupt end by a bloody military coup. Dashed expectations would contribute to the revolutionary turn that Chinese history would soon take, leading in time to the deaths of millions. Peach Blossom Paradise, set at the time of the reform, is the story of Xiumi, the daughter of a wealthy landowner and former government official who falls prey to insanity and disappears. Days later, a man with a gold cicada in his pocket turns up at his estate and is inexplicably welcomed as a relative. This mysterious man has a great vision of reforging China as an egalitarian utopia, and he will stop at nothing to make it real. It is his own plans, however, which come to nothing, and his "little sister" Xiumi is left to take up arms against a Confucian world in which women are chattel. Her campaign for change and her struggle to seize control over her own body are continually threatened by the violent whims of men who claim to be building paradise.

eileen chang love in a fallen city: Storm George R. Stewart, 2021-08-17 A thrilling, innovative novel about the interplay between nature and humankind by the author of *Names on the Land*. With *Storm*, first published in 1941, George R. Stewart invented a new genre of fiction: the eco-novel. California has been plunged into drought throughout the summer and fall when a ship reports an unusual barometric reading from the far western Pacific. In San Francisco, a junior meteorologist in

the Weather Bureau takes note of the anomaly and plots “an incipient little whorl” on the weather map, a developing storm, he suspects, that he privately dubs Maria. Stewart’s novel tracks Maria’s progress to and beyond the shores of the United States through the eyes of meteorologists, linemen, snowplow operators, a general, a couple of decamping lovebirds, and an unlucky owl, and the storm, surging and ebbing, will bring long-needed rain, flooded roads, deep snows, accidents, and death. *Storm* is an epic account of humanity’s relationship to and dependence on the natural world.

eileen chang love in a fallen city: *School for Love* Olivia Manning, 2013-01-29 A “brilliantly perceptive” classic historical fiction novel of an English boy’s coming of age among a group of vividly portrayed expatriates in 1945 Jerusalem (New York Times) Jerusalem in 1945 is a city in flux: refugees from the war in Europe fill its streets and cafés, the British colonial mandate is coming to an end, and tensions are on the rise between the Arab and Jewish populations. Felix Latimer, a recently orphaned teenager, arrives in Jerusalem from Baghdad, biding time until he can secure passage to England. Adrift and deeply lonely, Felix has no choice but to room in a boardinghouse run by Miss Bohun, a relative he has never met. Miss Bohun is a holy terror, a cheerless miser who proclaims the ideals of a fundamentalist group known as the Ever-Readies—joy, charity, and love—even as she makes life a misery for her boarders. Then Mrs. Ellis, a fascinating young widow, moves into the house and disrupts its dreary routine for good. Olivia Manning’s great subject is the lives of ordinary people caught up in history. Here, as in her panoramic depiction of World War II, *The Balkan Trilogy*, she offers a rich and psychologically nuanced story of life on the precipice, and she tells it with equal parts compassion, skepticism, and humor.

eileen chang love in a fallen city: *Voltaire in Love* Nancy Mitford, 2012-11-06 The inimitable Nancy Mitford’s account of Voltaire’s fifteen-year relationship with the Marquise du Châtelet—the renowned mathematician who introduced Isaac Newton’s revolutionary new physics to France—is a spirited romp in the company of two extraordinary individuals as well as an erudite and gossipy guide to French high society during the Enlightenment. Mitford’s story is as delicious as it is complicated. The marquise was in love with another mathematician, Maupertuis, while she had an unexpected rival for Voltaire’s affections in the future Frederick the Great of Prussia (and later in the philosophe’s own niece). There was, at least, no jealous husband to contend with: the Marquis du Châtelet, Mitford assures us, behaved perfectly. The beau monde of Paris was, however, distraught at the idea of the lovers’ brilliant conversation going to waste on the windswept hills of Champagne, site of the Château de Cirey, where experimental laboratories, a darkroom, and a library of more than twenty-one thousand volumes enabled them to pursue their amours philosophiques. From time to time the threat of impending arrest would send Voltaire scurrying across the border into Holland, but his irrepressible charm—and the interventions of powerful friends—always made it possible for him resume his studies with the cherished marquise.

eileen chang love in a fallen city: *Small Bodies of Water* Nina Mingya Powles, 2021-08-05 'Remarkable' Robert Macfarlane 'Gorgeous' Amy Liptrot 'Urgent and nourishing' Jessica J. Lee Nina Mingya Powles first learned to swim in Borneo – where her mother was born and her grandfather studied freshwater fish. There, the local swimming pool became her first body of water. Through her life there have been others that have meant different things, but have still been, in their own way, home: from the wild coastline of New Zealand to a pond in northwest London. In lyrical, powerful prose, *Small Bodies of Water* weaves together memories, dreams and nature writing. Exploring everything from migration, food, family, earthquakes and the ancient lunisolar calendar, Nina reflects on a girlhood spent growing up between two cultures, and what it means to belong.

eileen chang love in a fallen city: *Moderan* David R. Bunch, 2018-09-11 A collection of chilling and prescient stories about ecological apocalypse and the merging of human and machine. Welcome to *Moderan*, world of the future. Here perpetual war is waged by furious masters fighting from Strongholds well stocked with “arsenals of fear” and everyone is enamored with hate. The devastated earth is coated by vast sheets of gray plastic, while humans vie to replace more and more of their own “soft parts” with steel. What need is there for nature when trees and flowers can be pushed up through holes in the plastic? Who requires human companionship when new-metal

mistresses are waiting? But even a Stronghold master can doubt the catechism of Moderan. Wanderers, poets, and his own children pay visits, proving that another world is possible. "As if Whitman and Nietzsche had collaborated," wrote Brian Aldiss of David R. Bunch's work. Originally published in science-fiction magazines in the 1960s and '70s, these mordant stories, though passionately sought by collectors, have been unavailable in a single volume for close to half a century. Like Anthony Burgess in *A Clockwork Orange*, Bunch coined a mind-bending new vocabulary. He sought not to divert readers from the horror of modernity but to make us face it squarely. This volume includes eleven previously uncollected Moderan stories.

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