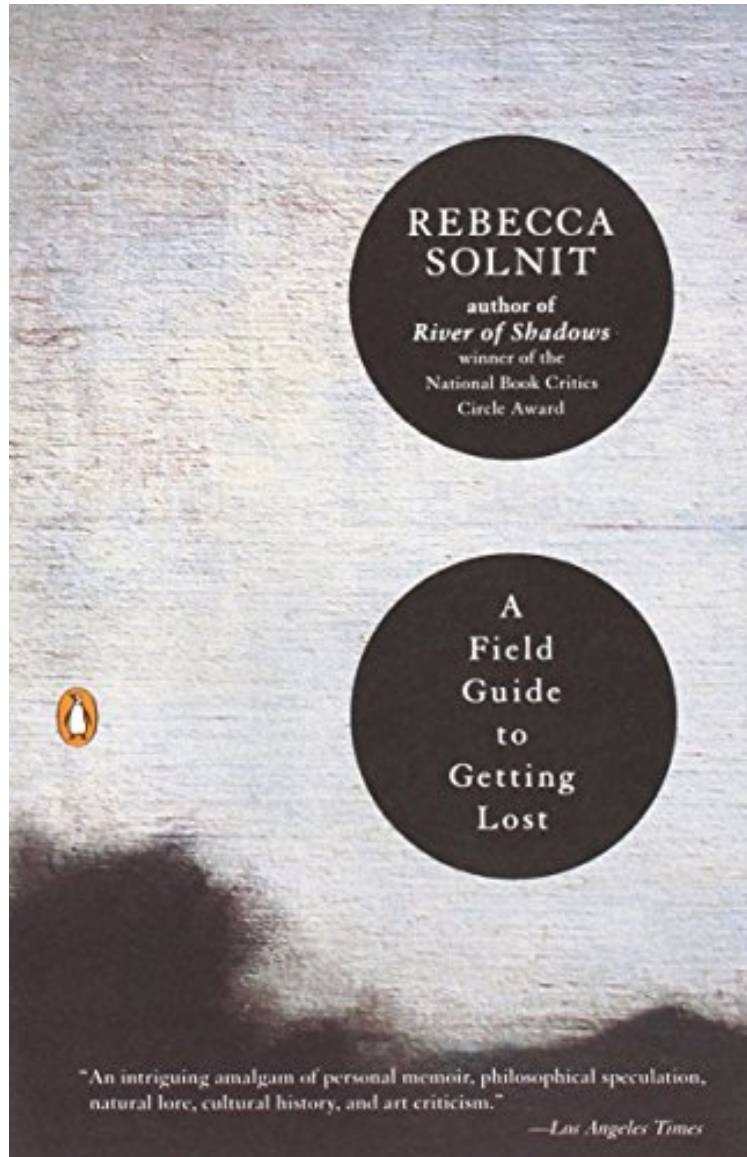


(Free and download) A Field Guide to Getting Lost

## A Field Guide to Getting Lost

Rebecca Solnit

DOC | \*audiobook | ebooks | Download PDF | ePub



 Download

 Read Online

#6842 in Books Rebecca Solnit 2006-06-27 2006-06-27 Original language: English PDF # 1 7.70 x .60 x 5.001, .38 #File Name: 0143037242224 pages A Field Guide to Getting Lost | File size: 35.Mb

**Rebecca Solnit : A Field Guide to Getting Lost** before purchasing it in order to gage whether or not it would be worth my time, and all praised A Field Guide to Getting Lost:

10 of 10 people found the following review helpful. Collection Good but not always coherent By Gregorio My favorite book by Solnit is Wanderlust: a History of Walking. I enjoyed these essays but found myself getting lost at times. They would have benefited from some editing for focus and clarity. 1 of 1 people found the following review helpful. A

mindful study of the power of getting lostBy David ThomasThe root of the word, 'lost', is the Old English 'losian', to perish. Today, it carries some of that association, but more often means that we simply do not know where we are. Of course, many explorers have died knowing exactly where they were, some in circumstances readily manageable by locals. On the other hand, many pioneers settling in the wilderness and largely ignorant of where they were in the world, lived long and thrived. There is a second sense of the word 'lost' as being without direction or guidance--the 'lost generation.' I find that Ms. Solnit's essay bridges these two meanings of the word to bring a brighter context to being lost. Being lost is an opportunity to create new connections to place and people, to expand our existing map beyond its anxious margins. As ignorance is the starting place of learning, being lost is the starting place of finding oneself in the world. I think for those who like to travel, this book may offer reasons and caveats for allowing oneself to get lost, to wander off the tour, and expand their maps of the known world.2 of 2 people found the following review helpful. except Solnit writes better prose. Plenty of nuggets hereBy CustomerI purchased this book online via . This book reminded me of Jack Kerouac's "On the Road", except Solnit writes better prose. Plenty of nuggets here. Some Fool's Gold, but there's enough of the good that it keeps the reader dipping the pan into the stream. You're gonna love Turtle Man.

A stimulating exploration of wandering, being lost, and the uses of the unknown from the author of *Men Explain Things To Me*Written as a series of autobiographical essays, *A Field Guide to Getting Lost* draws on emblematic moments and relationships in Rebecca Solnit's life to explore issues of uncertainty, trust, loss, memory, desire, and place. Solnit is interested in the stories we use to navigate our way through the world, and the places we traverse, from wilderness to cities, in finding ourselves, or losing ourselves. While deeply personal, her own stories link up to larger stories, from captivity narratives of early Americans to the use of the color blue in Renaissance painting, not to mention encounters with tortoises, monks, punk rockers, mountains, deserts, and the movie *Vertigo*. The result is a distinctive, stimulating voyage of discovery.

From *Publishers Weekly*The virtues of being open to new and transformative experiences are rhapsodized but not really illuminated in this discursive and somewhat gauzy set of linked essays. Cultural historian Solnit, an NBCC award winner for *River of Shadows: Eadweard Muybridge and the Technological Wild West*, allows the subject of getting lost to lead her where it will, from early American captivity narratives to the avant-garde artist Yves Klein. She interlaces personal and familial histories of disorientation and reinvention, writing of her Russian Jewish forebears' arrival in the New World, her experiences driving around the American west and listening to country music, and her youthful immersion in the punk rock demimonde. Unfortunately, the conceit of embracing the unknown is not enough to impart thematic unity to these essays; one piece ties together the author's love affair with a reclusive man, desert fauna, Hitchcock's *Vertigo* and the blind seer Tiresias in ways that will indeed leave readers feeling lost. Solnit's writing is as abstract and intangible as her subject, veering between oceanic lyricism ("Blue is the color of longing for the distance you never arrive in") and penses about the limitations of human understanding ("Between words is silence, around ink whiteness, behind every map's information is what's left out, the unmapped and unmappable") that seem profound but are actually banal once you think about them. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From *The New Yorker*This meditation on the pleasures and terrors of getting lost is-as befits its subject-less a coherent argument than a series of peregrinations, leading the reader to unexpected vistas. The word "lost," Solnit informs us, derives from the Old Norse for disbanding an army, and she extrapolates from this the idea of striking "a truce with the wide world." It's the wideness of the world that entices: a map of this deceptively slender volume would include hermit crabs, who live in scavenged shells; marauding conquistadors; an immigrant grandmother committed to an asylum; white frontier children kidnapped by Indians; and Hitchcock's "Vertigo." Solnit imagines a long-distance runner accumulating moments when neither foot is on the ground, "tiny fragments of levitation," and argues, by analogy, that in relinquishing certainty we approach, if only fleetingly, the divine. Copyright 2005 *The New Yorker*From *Booklist*One can literally get lost in a city or the wilderness, or one can lose one's self, one's memories, one's spiritual grounding, one's way through the labyrinth of love. And by getting lost, much can be found. Lannan Award winner Solnit, a penetrating cultural historian, has written books about landscape, the wild, art, and activism. Here she ponders the Zen of getting lost in a lithesome essay collection. Using the evocative color blue as a polestar, she roams from her roots in Bialystok to the Great Salt Lake and beyond, entwining autobiography with musings on exile, how photographs both create and displace memories, captivity narratives, urban ruins, music, the death of a friend, the "deterioration of the local," and the brief, bright life of artist Yves Klein. Solnit not only thinks innovatively and writes beautifully, she also trips the wire in the mind that hushes the static of routine concerns and allows readers to perceive hidden aspects of life, thus opening up new inner vistas for us to explore, even to the point of getting blissfully lost. Donna SeamanCopyright American Library Association. All rights reserved