

Rendez Vous Avec La Mort Les Indiscrétions D H

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Rendez-vous avec le mort...

Bold, headstrong, and fabulously wealthy, Dutch traveller Alexine Tinne (1834–1869) made several excursions into the African interior, often accompanied by her mother, at a time when very few European women traveled. The *Fateful Journey* follows her trip with German zoologist Theodor von Heuglin, which took them through Egypt and Sudan in search of adventure and unknown regions in Central Africa.. Drawing upon four years of research in the Tinne archives, and including never before published correspondence, photographs, and other documents, Robert Joost Willink presents a compelling account of their journey and its tragic ending. This exciting volume not only sheds light on Tinne's life and times, it also offers captivating insights into the world of European adventurers in the 19th century. An enthralling mix of adventure and careful scholarship, *The Fateful Journey* creates a powerful portrait of Alexine Tinne throughout her life, from her start as a rich heiress in the Netherlands to her end as the intrepid explorer who risked—and lost—everything on a daring, doomed quest.

Rendez-vous avec la mort

Fiction. Translated from the French by Paul Knobloch. Originally published in 1947. "In the Exopotamian desert, where hepatrols blossom and children collect little animals called sandpeepers, the sun shines in an unusual way: it produces eerie black zones whose mysteries remain unexplained. Above all, Vian's peculiar way with language proves that, indeed, life in the desert is equal to none. Since unusual language is bound to produce unusual fiction, it follows that the story does not take place in the fall, nor is it set in China" - from the Foreword by Marc Lapprand. The fourth novel by Vian, who was a contemporary of Sartre and Beauvoir. His innovative style, cutting-edge during his lifetime, but only successful in the sixties, made him an icon of the May 1968 student movement.

Letters of David Hume to William Strahan

It is a close study of four novels by Boris Vian. It aims to show how *L'Écume des jours*, *L'Automne à Pékin*, *L'Herbe rouge* and *L'Arrache-cœur* form a unified and coherent tetralogy. By establishing close links between these four texts, it becomes possible to achieve a more comprehensive understanding, not only of the significance of the tetralogy in exposing a complex and multi-layered novelistic strategy at the heart of the vianesque, but of the individual novels as autonomous creations. An examination of the novels reveals that they are not merely joined to one another via a superficial network of textual similarities (that which I refer to as intratextuality), but that this intertwining is emblematic of a common method of narrative construction. Each Vian novel is dependent, for a thorough understanding of the text to be possible, upon the multiple lines of external influence running through it. The sources of this influence (which I refer to as intertextuality) are located in various major texts of twentieth century literature, anglophone as well as francophone. Thus, in each instance the narrative is driven by a complicated interaction of intratextuality and intertextuality."

The Fateful Journey

A narrative about an engineer, Wolf, who invents a bizarre machine that allows him to revisit his past and erase inhibiting memories.

Autumn in Peking

The *Cahiers du Cinéma* has played a major role in establishing film theory and criticism as an essential part of the late 20th century culture. This volume contains articles from the 1950s.

The Flight of the Angels

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Red Grass

A collection of essays by American, British and Australian scholars which approaches this field of textual enquiry from perspectives as diverse as Marxism and psychoanalysis. Each essay examines an aspect of contemporary practice and proposes new ways forward for students and teachers.

Cahiers Du Cinéma, the 1950s

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Aquila

Belmontes originated in Spain and Portugal with branches later immigrating to Holland and then France, England, and Germany. The American branch is traced to August Belmont, born in Alzey, Germany in 1816 who immigrated to America in 1837.

Zola's Germinal

IT'S THE MOMENTS FROM OUR PAST THAT BIND US. Branch Manager Emilie Davis is having a day like any other-until two masked men storm into WestOne Bank demanding cash. Her hopes of a quick end to her terror are dashed when she realizes one of the men has no interest in the bank's money. Emilie is his prize, and he's come to claim her. When hostage negotiator Nathan Madigan and Las Vegas SWAT enter the bank on a rescue mission, Emilie's captor makes a shocking escape into the abyss that lies beneath the city: the Las Vegas storm drains, a refuge for the downtrodden and the desperate. HOW WILL IT END? Who is the man the media has dubbed the "Taker?" Why is he after Emilie, and what is the connection he's convinced they share? Emilie can't run from the Taker, and she can't escape her own past. As her life closes in on her, she has nowhere to turn but to Nathan. The lines of professionalism blur as Nathan becomes determined to save Emilie. Together they venture into the depths beneath Las Vegas and discover a shocking piece of the puzzle. But the Taker remains one step ahead. Desperate for the threat to emerge from the shadows, Emilie makes a bold move to reclaim her life, and it may cost her everything.

A Dictionary of the English & French and French & English Languages

Since the beginnings of African cinema, the realm of beauty on screen has been treated with suspicion by directors and critics alike. James S. Williams explores an exciting new generation of African directors, including Abderrahmane Sissako, Mahamat-Saleh Haroun, Fanta Régina Nacro, Alain Gomis, Newton I. Aduaka, Jean-Pierre Bekolo and Mati Diop, who have begun to reassess and embrace the concept of cinematic beauty by not reducing it to ideological critique or the old ideals of pan-Africanism. Locating the aesthetic within a range of critical fields - the rupturing of narrative spectacle and violence by montage, the archives of the everyday in the 'afropolis', the plurivocal mysteries of sound and language, male intimacy and desire, the borderzones of migration and transcultural drift - this study reveals the possibility for new, non-conceptual kinds of beauty in African cinema: abstract, material, migrant, erotic, convulsive, queer. Through close readings of key works such as *Life on Earth* (1998), *The Night of Truth* (2004), *Bamako* (2006), *Daratt* (*Dry Season*) (2006), *A Screaming Man* (2010), *Tey* (*Today*) (2012), *The Pirogue* (2012), *Mille soleils* (2013) and *Timbuktu* (2014), Williams argues that contemporary African filmmakers are proposing propitious, ethical forms of relationality and intersubjectivity. These stimulate new modes of cultural resistance and transformation that serve to redefine the transnational and the cosmopolitan as well as the very notion of the political in postcolonial art cinema.

Intertextuality

In *Naturalist Fiction*, the first major study of naturalist fiction as a distinct literary genre, Professor Baguley focuses mainly on French naturalist literature, analysing a number of key works in detail, as well as drawing on examples from other national traditions, particularly from the English novel.

Don't be Sad

"Without doubt, it is the best study of cinema published in English for years." --Cinema "... a major achievement... drawing on the results of aesthetic inquiry--from Shaftesbury and Lessing to Jakobson and the formalists--in order to relate the cinema to wider areas of linguistic theory and theory of art." --Times Literary Supplement

The Crowd in the French Revolution

For use in schools and libraries only. When Colonel and Mrs. Bantry find the corpse of a beautiful girl in their library, they rely upon their good friend Miss Marple to unravel the crime.

The Belmont-Belmonte Family

For an instant the two trains ran together, side by side. In that moment Elspeth witnessed a murder. Only Miss Marple will believe her story, after all there were no suspects, no other witnesses and no body.

On the Calendar of Oengus

A portrait of 1940s America by a French writer, eg. "The constipated girl smiles a loving smile at the lemon juice that relieves her intestines. In the subway, in the streets, on magazine pages, these smiles pursue me like obsessions. I read on a sign in a drugstore, 'Not to grin is a sin.' Everyone obeys the

order, the system. 'Cheer up! Take it easy.' Optimism is necessary for the country's social peace and economic prosperity."

Into the Dark

Relations between theatre and state were seldom more fraught in France than in this period. F. W. J. Hemmings traces the vicissitudes of this perennial conflict.

Ethics and Aesthetics in Contemporary African Cinema

Professor Fulcher argues that French grand opera was a subtly used tool of the state.

Naturalist Fiction

For the past five decades, gemologist Alexandre Reza has been one of Paris's--and indeed, the world's--most exclusive jewelers, a master artisan and exporter based in Place Vendôme, the heart of fashion and luxury. To experience his ornaments is to discover history reborn: The diamonds, sapphires, emeralds, and rubies of his collections have seen the most extravagant centuries and epochs, from French monarchies to Persian dynasties to the Italian Renaissance. And yet Reza's precious stones are never meant to be an antiquated homage to a prestigious past; a creator by instinct, Reza takes history as inspiration rather than for reproduction. His handcrafted pieces mix ages and eras to create something special--a "harmonization of contradictory forces," according to historian Arlette Seta. This monumental edition, part of Assouline's Ultimate Collection, presents more than one hundred rare pieces of Reza's creations, and includes a history of the famed gem house in archival documents and vintage photography.

Signs and Meaning in the Cinema

This volume presents a collection of 16 essays on philosophy, war, modern art, and poetry, the Hulme-Bertrand Russell controversy on pacifism and war, Hulme's "Diary from the Trenches," and some 200 lines of poetry. This is the first publication anywhere of the diary, and only one of the essays has been previously published in the United States. The book also includes an extensive critical introduction by the editor, a complete bibliography of Hulme's writings, and a selected bibliography of criticism of Hulme. Especially significant are the six essays on war, to which are added Bertrand Russell's two rejoinders. These essays will modify considerably the popular notion that Hulme was an unqualified exponent of militarism and a "proto-Fascist." The two essays on poetry establish Hulme's place in the history of modern poetic theory.

The Body in the Library

From a cinematic grand master, "one of the most readable books of movie criticism, and one of the most instructive" (American Film Institute). An icon. A rebel. A legend. The films of François Truffaut defined an exhilarating new form of cinema for moviegoers the world over. But before Truffaut became a great director, he was a critic who stood at the vanguard, pioneering an innovative way to view movies and to write about the cinematic arts. Now, for the first time in eBook, the legendary director shares his own words, as one of the most influential filmmakers of all time examines the art of movie-making through engaging and deeply personal reviews about the movies he loves. Truffaut writes extensively about his heroes, from Hitchcock to Welles, Chaplin to Renoir, Buñuel to Bergman, Clouzot to Cocteau, Capra to Hawks, Guitry to Fellini, sharing analysis and insight as to what made them film legends, and how their work led Truffaut and his fellow directors into classics like *The 400 Blows*, *Jules and Jim*, and the French New Wave movement. Articulate and candid, *The Films in My Life* is for everyone who has sat in a dark movie theater and dreamed. "Truffaut brings the same intelligence and grace to the printed page that he projects onto the screen. *The Films in My Life* provides a rare knowledgeable look at movies and moviemaking." —Newsday

4.50 from Paddington

These two volumes have been classics of film studies for as long as they've been available and are considered the gold standard in the field of film criticism.

Hitchcock

Raymond Durgnat here examines literally hundreds of films in an effort to isolate universals of the language of films and to lift their poetics to an articulate level.

America Day by Day

A nonconformist satire of both bureaucracy and nonconformism from the French polymath and author of *Foam of the Days* Written at the age of 23 for his friends in the winter of 1943-44, *Vercoquin and the Plankton* was the first of Vian's novels to be published under his own name. Published in 1947, the book came out two months after his succès de scandale *I Spit on Your Graves* and two months before the publication of his beloved classic *The Foam of the Days*. At once social documentary, scathing satire and jazz manifesto, *Vercoquin and the Plankton* describes the collision of two worlds under the Vichy regime: that of the youthful dandyism of the ever-partying Zazous and the murderously maniacal bureaucracy of a governmental office for standardization. In this roman à clef drawn from Vian's own contradictory lives as a jazz musician on the Left Bank and an engineer at the French National Organization for Standardization, the reader is introduced to a handful of characters inhabiting a world lying somewhere between Occupied Paris and Looney Tunes. Boris Vian (1920-59) was a French polymath who in his short life managed to inhabit the roles of writer, poet, playwright, musician, singer/songwriter, translator, music critic, actor, inventor and engineer, before dying of a heart attack at the age of 39, after authoring ten novels, several volumes of short stories, plays, operas, articles and nearly 500 songs. Vian is remembered as one of the reigning spirits of the postwar Parisian Latin Quarter, a friend to everyone from Jean-Paul Sartre to Raymond Queneau and Miles Davis, playing trumpet with Claude Abadie and Claude Luter, and an influence on such future kindred spirits as Serge Gainsbourg.

The Life and Opinions of T. E. Hulme

Here at last is an introduction to film theory and its history without the jargon. Noted film scholar V. F. Perkins presents criteria for expanding our understanding and enjoyment of movies. He employs common sense words like balance, coherence, significance, and satisfaction to develop his insightful support of the subtle approach and of the unobtrusive director. Readers will learn why a scene from the humbler movie *Carmen Jones* is a deeper realization of filmmaking than the bravura lion sequence in the classic *Battleship Potemkin*. Along the way Perkins invites readers to re-experience with clarity, directness, and simplicity other famous scenes by directors like Hitchcock, Eisenstein, and Chaplin. Perkins examines the origins of movies and embraces their use of both realism and magic, their ability to record as well as to create. In the process he seeks to discover the synthesis between these opposing elements. With the delight of the fan and the perception of the critic, Perkins advances a film theory, based on the work of Bazin and other early film theorists, that is rich with suggestion for debate and further pursuit. Sit beside Perkins as he reacquaints you with cinema, heightens your awareness, deepens your pleasure, and increases your return every time you invest in a movie ticket.

Theatre and State in France, 1760-1905

[This book] looks at the history and contemporary role of celebrities in American politics, and the long-term implications of this trend. It examines the intersection of prominent families such as the Kennedys, Bushes, and Clintons with entertainment figures like Charlton Heston (now head of the National Rifle Association) ... Since this book examines celebrity politics in historical context as well as in the contemporary situation, it can be used as a ... supplementary reading in introduction to American Politics courses as well as classes on mass media, campaigns and elections, Congress, the presidency, parties, interest groups, and popular culture.-Pref.

The Nation's Image

Alexandre Reza