

Journal De Bord New York Tahiti Le Havre A La Poursuite Du Soleil Et Sur La Route Du Retour

The French slave trade forced more than one million Africans across the Atlantic to the islands of the Caribbean. It enabled France to establish Saint-Domingue, the single richest colony on earth, and it connected France, Africa, and the Caribbean permanently. Yet the impact of the slave trade on the cultures of France and its colonies has received surprisingly little attention. Until recently, France had not publicly acknowledged its history as a major slave-trading power. The distinguished scholar Christopher L. Miller proposes a thorough assessment of the French slave trade and its cultural ramifications, in a broad, circum-Atlantic inquiry. This magisterial work is the first comprehensive examination of the French Atlantic slave trade and its consequences as represented in the history, literature, and film of France and its former colonies in Africa and the Caribbean. Miller offers a historical introduction to the cultural and economic dynamics of the French slave trade, and he shows how Enlightenment thinkers such as Montesquieu and Voltaire mused about the enslavement of Africans, while Rousseau ignored it. He follows the twists and turns of attitude regarding the slave trade through the works of late-eighteenth- and early-nineteenth-century French writers, including Olympe de Gouges, Madame de Staël, Madame de Duras, Prosper Mérimée, and Eugène Sue. For these authors, the slave trade was variously an object of sentiment, a moral conundrum, or an entertaining high-seas "adventure." Turning to twentieth-century literature and film, Miller describes how artists from Africa and the Caribbean—including the writers Aimé Césaire, Maryse Condé, and Edouard Glissant, and the filmmakers Ousmane Sembene, Guy Deslauriers, and Roger Gnoan M'Bala—have confronted the aftermath of France's slave trade, attempting to bridge the gaps between silence and disclosure, forgetfulness and memory.

Long accustomed to writing in the tradition of the flamboyant kabuki, Japanese dramatists had a more difficult struggle in modernizing their art than did writers of fiction and poetry. The work of Kishida Kunio, however, established and matured modern Japanese drama, modeled on the western psychological drama of Ibsen and Chekhov. J. Thomas Rimer traces the initial modernization efforts undertaken by the first generation of Japanese playwrights of the shingeki, or "New Theatre." His study then concentrates on the work of Kishida Kunio, the most important figure in the Japanese theatre of the 1930s and 1940s. Kishida, who studied with the well-known French director Jacques Copeau in 1921, returned to Japan with the goal of establishing a modern drama of psychological dimensions for the Japanese theatre. His work demonstrated his talent as a playwright and laid the foundation for later modern Japanese playwrights. Originally

published in 1974. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The comparative study of the Latin and Anglo-Norman Versions of the Voyage of St Brendan offers an insight into the way that fantastic imagery was used to discuss sensitive theological issues in one of the most popular medieval narratives.

This exciting scholarly work examines Dutch maritime violence in the seventeenth-century. With its flourishing maritime trade and lucrative colonial possessions, the young Dutch Republic enjoyed a cultural and economic pre-eminence, becoming the leading commercial power in the world. Dutch seamen plied the world's waters, trading, exploring, and colonizing. Many also took up pillaging, terrorizing their victims on the high seas and on European waterways.

Surprisingly, this story of Dutch freebooters and their depredations remains almost entirely untold until now. Piracy and Privateering in the Golden Age Netherlands presents new data and understandings of early modern piracy generally, and also sheds important new light on Dutch and European history as well, such as the history of national identity and state formation, and the history of crime and criminality.

Presents a history of piracy in the Western hemisphere during the seventeenth and eighteenth centuries, discussing the pirates and their ships and the naval operations mounted by various European countries to stop them.

This book offer a series of lucid and incisive readings of Derrida's work, as well as an elegiac tribute in more personal terms.

The Book of the Fourth World offers detailed analyses of texts that range far back into the centuries of civilised life from what is now Latin- and Anglo-America. At the time of its 'discovery', the American continent was identified as the Fourth World of our planet. In the course of just a few centuries its original inhabitants, though settled there for millennia and countable in many millions, have come to be perceived as a marginal if not entirely dispensable factor in the continent's destiny. Today the term has been taken up again by its native peoples, to describe their own world: both its threatened present condition, and its political history, which stretches back thousands of years before Columbus. In order to explore the literature of this world, Brotherston uses primary sources that have traditionally been ignored because they have not conformed to Western definitions of oral and written literature, such as the scrolls of the Algonkin, the knotted strings (Quipus) of the Inca, Navajo dry-paintings and the encyclopedic pages of Meso-America's screenfold books.

This is a comprehensive look at how France influenced the American Revolutionary War in a variety of ways: intellectually, financially, and militarily. It raises the crucial question of whether America could have won its independence without the aid of France. The book begins with

an overview of the intellectual and ideological contributions of the French Enlightenment thinkers, called the philosophes, to the American and French revolutions. It then moves to cover the many forms of aid provided by France to support America during the Revolutionary War. This ranged from the covert aid France supplied America before her official entry into the war, to the French outfitters and merchants who provided much-needed military supplies to the Americans. When the war began, the colonists thought the French would welcome an opportunity to retaliate and regain their country. France also provided naval assistance, particularly to the American privateers who harassed British shipping and contributed to the increased shipping rates which added to Great Britain's economic hardships. France's military involvement in the war was equally as important. America's First Ally looks at the contributions of individual French officers and troops, arguing that America could not have won without them. Desmarais explores the international nature of a war which some people have called the first world war. When France and Spain entered the conflict, they fought the Crown forces in their respective areas of economic interest. In addition to the engagements in the Atlantic Ocean, along the American and European coasts and in the West Indies, there are accounts of action in India and the East Indies, South America and Africa. Also included are accounts drawn from ships' logs, court and auction records, newspapers, letters, diaries, journals, and pension applications.

Carnet de voyage de 108 pages avec guide pour enregistrer et garder les moments marquants de chaque jour de son voyage. Agenda du quotidien facile à remplir grâce à son guide. Parfait pour les globetrotteurs.

This new edition of Twentieth Century Actor Training is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs.

The advent of satellite television and its adoption in the Maghreb brought about a profound social change. This book, which explores the relationships between the media and the public sphere, shows that the simple and quotidian act of watching satellite television as opposed to national television mobilizes novel ways of expressing identities along with a range of critical positions targeting political regimes. By bringing certain topics hitherto hardly present to the center of homes, the media reveals the pivotal functions of gender relations, which are today at the heart of social and political matters in Algeria, Morocco and Tunisia. Based on extensive fieldwork, this book offers a unique interpretation of the use of satellite television in authoritarian contexts and contributes to a better understanding of the media and the political public sphere. The book will interest teachers and students in communication, political studies, gender studies, sociology and anthropology of the Arab worlds and the Mediterranean.

A collection of 23 interviews given over the last 2 decades illustrating the extraordinary breadth of Derrida's concerns & writings.

Karen Henson explores a wealth of new historical material about singers and opera performance in the late nineteenth century.

Shedding light on the historical origins of violence, trafficking, piracy and civil unrest in Somalia, Yemen and Djibouti.

Focuses on the operatic soprano as the diva and her relationships with technology from the 1820s to the digital age.

Issues for 1977-1979 include also Special List journals being indexed in cooperation with other institutions. Citations from these journals appear in other MEDLARS bibliographies and in MEDLING, but not in Index medicus.

Actor training is arguably one of the most unique phenomena of 20th-century theatre making. This text analyses the theories, training exercises and productions of 14 key directors.

Jean Cras (1879-1932) was a remarkable man by anyone's measure. Twice a decorated hero of the Great War, this Rear-Admiral of the French navy, scientist, inventor, moral philosopher and war-hero, was also a highly esteemed composer during his lifetime, enjoying the

same stature and level of recognition as Fauré, Debussy and Ravel. Since his death, however, both Cras and his music have been almost completely overlooked. In this, the first critical biography of Cras, Paul-Andre Bempechat situates the composer as a missing link between the French post-romantic generation of composers and the impressionists.

Albert Camus sustained a lifelong awareness of and appreciation for what he termed *le visage de ce monde*—the face of this earth. This original collection of essays examines how topography influenced Camus's understanding and expression of the human condition.

Explores the conviction that paradise existed in a precise although unreachable earthly location. Delving into the writings of dozens of medieval and Renaissance thinkers, from Augustine to Dante, this title presents a study of the meaning of Original Sin and the human yearning for paradise.

This study of minorities involves the difficult issues of rights, justice, equality, dignity, identity, autonomy, political liberties, and cultural freedoms. The A-Z Encyclopedia presents the facts, arguments, and areas of contention in over 560 entries in a clear, objective manner. For a full list of entries, contributors, and more, visit the Encyclopedia of the World's Minorities website.

Art, in its many forms, has long played an important role in people's imagination, experience and remembrance of places, cultures and travels as well as in their motivation to travel. Travel and tourism, on the other hand, have also inspired numerous artists and featured in many artworks. The fascinating relationships between travel, tourism and art encompass a wide range of phenomena from historical 'Grand Tours' during which a number of travellers experienced or produced artwork, to present-day travel inspired by art, artworks produced by contemporary travellers or artworks produced by locals for tourist consumption. Focusing on the representations of 'touristic' places, locals, travellers and tourists in artworks; the role of travel and tourism in inspiring artists; as well as the role of art and artwork in imagining, experiencing and remembering places and motivating travel and tourism; this edited volume provides a space for an exploration of both historical and contemporary relationships between travel, tourism and art. Bringing together scholars from a wide range of disciplines and fields of study including geography, anthropology, history, philosophy, and urban, cultural, tourism, art and leisure studies, this volume discusses a range of case studies across different art forms and locales.

From the Peter Neil Isaacs collection.

Intertextuality is a matter of reading.

In the past forty years an entirely new paradigm has developed regarding the contact population of the New World.

Proponents of this new theory argue that the American Indian population in 1492 was ten, even twenty, times greater

than previous estimates. In *Numbers From Nowhere* David Henige argues that the data on which these high counts are based are meager and often demonstrably wrong. Drawing on a wide variety of primary and secondary sources, Henige illustrates the use and abuse of numerical data throughout history. He shows that extrapolation of numbers is entirely subjective, however masked it may be by arithmetic, and he questions what constitutes valid evidence in historical and scientific scholarship.

This volume, the result of ongoing collaborations between Australian and French anthropologists, historians and linguists, explores encounters between Pacific peoples and foreigners during the *longue durée* of European exploration, colonisation and settlement from the sixteenth century to the twentieth century. It deploys the concept of 'encounter' rather than the more common idea of 'first contact' for several reasons. Encounters with Europeans occurred in the context of extensive prior encounters and exchanges between Pacific peoples, manifest in the distribution of languages and objects and in patterns of human settlement and movement. The concept of encounter highlights the mutuality in such meetings of bodies and minds, whereby preconceptions from both sides were brought into confrontation, dialogue, mutual influence and ultimately mutual transformation. It stresses not so much prior visions of 'strangers' or 'others' but the contingencies in events of encounter and how senses other than vision were crucial in shaping reciprocal appraisals. But a stress on mutual meanings and interdependent agencies in such cross-cultural encounters should not occlude the tumultuous misunderstandings, political contests and extreme violence which also characterised Indigenous-European interactions over this period.

How does Derrida write of and on the other? *Apparitions* examines exemplary instances of the relation to the other—the relation of Moses to God, Derrida's friendship with Jean-Luc Nancy, Derrida's relation to a recently departed actress caught on video—to demonstrate how Derrida forces us to reconceive who or what the other may be. For Derrida, the singularity of the other includes not only the formal or logical sense of alterity, the otherness of the human other, but also the otherness of the nonliving, the no longer living, or the not yet alive. Addressing Derrida's readings of Husserl, Levinas. Disinterest has been a major concept in Western philosophy since Descartes. Its desirability and importance have been disputed, and its definition reworked. by such pivotal figures as Nietzsche, Shaftesbury, Locke and Kant. In this groundbreaking book, Sean Gaston looks at the treatment of disinterest in the work of two major modern Continental philosophers: Jacques Derrida and Emmanuel Levinas. He identifies both as part of a tradition, obscured since the eighteenth-century, that takes disinterest to be the opposite of self-interest, rather than the absence of all interest. Such a tradition locates disinterest at the centre of thinking about ethics. The book argues that disinterest plays a significant role in the philosophy of both thinkers and in the dialogue between their work. In so doing it sheds new light on their

respective contributions to moral and political philosophy. Moreover, it traces the history of disinterest in Western philosophy from Descartes to Derrida, taking contributions and in the of major philosopher in both the analytic, Anglo-American and Continental traditions: Locke; Shaftesbury; Hume; Smith; Nietzsche; Kant; Hegel; Heidegger. Derrida and Disinterest offers a new reading of Derrida, a stimulating account of the role and importance of disinterest in the history of Western philosophy and a provocative and original contribution to Continental ethics.

This is an assessment of the work and influence as a director of Jacques Copeau (1879-1949), who has long been regarded as one of the fathers of twentieth-century French theatre. Along with Antoine and his own pupils Dullin and Jouvet, Copeau is known to have been instrumental in restoring the traditional values of theatre at the same time as seeking, through training and experiment, a vital contemporary function. The work of Brook's company and research centre in Paris today is, for example, in direct descent from that of Copeau. John Rudlin examines the course of Copeau's directorial career, concentrating on his techniques in rehearsal and performance, charting his relationships with those who collaborated and worked with him, and elucidating his ideas of theatre. This book will interest all scholars and students of twentieth-century drama, and will also be of use to theatre practitioners.

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