Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis

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Filibusters in Barbary
Wyndham Lewis and the Avant-Garde
Modernist Travel Writing
Morocco Bound
The Bone Beneath the Pulp
The End and the Beginning
Modernism's Middle East
Marshall McLuhan's Mosaic
Wyndham Lewis and Modernism
Wyndham Lewis and Western Man
Library Catalogue
The Cambridge History of Travel Writing
The Rough Guide to Morocco
Third World/Iowa: Africa
Joint Acquisitions List of Africana
Historical Dictionary of Morocco
Historical Dictionary of Morocco
List of Titles Added to the Catalogue
PN Review
Writers H - Z.
Catalog of the Library of the National Museum of African Art Branch of the Smithsonian Institution Libraries
Issues in Travel Writing
Waterstone's Guide to Books
Casablanca
The Red Countess
Modernism
Contemporary American Literature

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Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis pdf free
Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis References
Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis Descriptions
Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis Books
What is the Journey Into Barbary Morocco Writings And Drawings Of Wyndham Lewis?
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1987 University of Iowa. Libraries

1983 University of London. School of Oriental and African Studies. Library

2010-11-30 David G. Farley As the study of travel writing has grown in recent years, scholars have largely ignored the literature of modernist writers. Modernist Travel Writing: Intellectuals Abroad, by David Farley, addresses this gap by examining the ways in which a number of writers employed the techniques and stylistic innovations of modernism in their travel narratives to variously engage the political, social, and cultural milieu of the years between the world wars. Modernist Travel Writing argues that the travel book is a crucial genre for understanding the development of modernism in the years between the wars, despite the established view that travel writing during the interwar period was largely an escapist genre—one in which writers hearkened back to the realism of nineteenth-century literature in order to avoid interwar anxiety. Farley analyzes works that exist on the margins of modernism, generically and geographically, works that have yet to receive the critical attention they deserve, partly due to their classification as travel narratives and partly because of their complex modernist styles. The book begins by examining the ways that travel and the emergent travel regulations in the wake of the First World War helped shape Ezra Pound’s Cantos. From there, it goes on to examine E. E. Cummings’s frustrated attempts to navigate the “unworld” of Soviet Russia in his book Eimi,Wyndham Lewis’s satiric journey through colonial Morocco in Filibusters in Barbary,and Rebecca West’s urgent efforts to make sense of the fractious Balkan states in Black Lamb and Grey Falcon. These modernist writers traveled to countries that experienced most directly the tumult of revolution, the effects of empire, and the upheaval of war during the years between World War I and World War II. Farley’s study focuses on the question of what constitutes “evidence” for Pound, Lewis, Cummings, and West as they establish their authority as eyewitnesses, translate what they see for an audience back home, and attempt to make sense of a transformed and transforming modern world. Modernist Travel Writing makes an original contribution to the study of literary modernism while taking a distinctive look at a unique subset within the growing field of travel writing studies. David Farley’s work will be of interest to students and teachers in both of these fields as well as to early-twentieth-century literary historians and general enthusiasts of modernist studies.

2018 Hermynia Zur Mühlen Born into a distinguished aristocratic family of the old Habsburg Empire, Hermynia Zur Mühlen spent much of her childhood and early youth travelling in Europe and North Africa with her diplomat father. Never comfortable with the traditional roles women were expected to play, she broke as a young adult both with her family and, after five years on his estate in the old Czarist Russia, with her German Junker husband, and set out as an independent, free-thinking individual, earning a precarious living as a writer. She translated over 70 books from English, French and Russian into German, notably the novels of Upton Sinclair, which she turned into best-sellers in Germany; produced a series of detective novels under a pseudonym; wrote seven engaging and thought-provoking novels of her own, six of which were translated into English; contributed countless insightful short stories and articles to newspapers and magazines; and, having become a committed socialist, achieved international renown in the 1920s with her Fairy Tales for Workers' Children, which were widely translated including into Chinese and Japanese. Because of her fervent and outspoken opposition to National Socialism, she and her life-long Jewish partner, Stefan Klein, had to flee first Germany, where they had settled, and then, in 1938, her native Austria. They found refuge in England, where Zur Mühlen died, forgotten and virtually penniless, in 1951. This new, expanded edition contains: Zur Mühlen's autobiographical memoir, The End and the Beginning; The editor's detailed notes on the persons and events mentioned in the autobiography; A selection of Zur Mühlen's short stories and two fairy tales; A synopsis of Zur Mühlen's untranslated novel Our Daughters the Nazi Girls; An essay by the Editor on Zur Mühlen's life and work; A bibliography of Zur Mühlen's novels in English translation; A portfolio of selected illustrations of her work by George Grosz and Heinrich Vogeler; A free online supplement with additional original material.

2001 Mark Ellingham Practical tips on everything from the best-value hotels and restaurants to transport and roads. Lively accounts of the monuments and sites with informed treatment of Moroccan culture, past and present. Evocative descriptions of the routes and landscapes from mountain pistes to age-old caravan trails across the desert. Comprehensive coverage of trekking in the high Atlas, windsurfing on the Atlantic coast and bird watching in the lakes and estuaries. Full colour photos and more than 70 maps.

2004 Jacky Klein

2002 Jean-Louis Cohen Casablanca is a city of international renown, not least because of its urban structures and features. Celebrated by colonial writers, filmed by Hollywood, magnet for Europeans and Moroccans, Casablanca is above all an exceptional collection of urban spaces, houses, and gardens. While it is true that Casablanca developed as a port city well before the introduction of the French in 1907, it unquestionably ranks among the most significant urban creations of the twentieth century, attracting remarkable teams of architects and planners. Their commissions came from clients who were interested in innovation and modernization, thereby fostering the emergence of Casablanca as a laboratory for legislative, technological, and visual experimentation. Having studied the city for ten years, Jean-Louis Cohen and Monique Eleb trace, from the late nineteenth century to the early 1960s, the rebirth of a once-forgotten port and its metamorphosis into a teeming metropolis that is an amalgam of Mediterranean culture from Tunisia, Algeria, Spain, and Italy. The extensive presentation of the significant buildings of this hybrid city -- where, alongside the French, Muslim and Jewish Moroccan patrons commissioned provocative buildings -- is drawn from French and Moroccan archives, including hundreds of previously unpublished photographs. Cohen and Eleb focus as much on Casablanca's diverse social fabric as its urban spaces, chronicling the clients, inhabitants, and inventive architects who comprise the human component of an essential yet overlooked episode of modernism.

1973 Wyndham Lewis An entertaining account of Mr. Lewis' Moroccan & Middle East adventures. Illus.

1987

2019-01-24 Nandini Das Bringing together original contributions from scholars across the world, this volume traces the history of travel writing from antiquity to the Internet age. It examines travel texts of several national or linguistic traditions, introducing readers to the global contexts of the genre. From wilderness to the urban, from Nigeria to the polar regions, from mountains to rivers and the desert, this book explores some of the key places and physical features represented in travel writing. Chapters also consider the employment in travel writing of the diary, the letter, visual images, maps and poetry, as well as the relationship of travel writing to fiction, science, translation and tourism. Gender-based and ecocritical approaches are among those surveyed. Together, the thirty-seven chapters here underline the richness and complexity of this genre.

1989

1983 Wyndham Lewis Text and art by Wyndham Lewis.

1992-09-03 Toby Avard Foshay Toby Foshay's penetrating study of Lewis presents a two-pronged argument that will help to lift Lewis from this obscurity. First, he reveals that Lewis is less interested in stylistic and formal innovation than he is committed to artistic, philosophical, and political transformations. As such, Lewis is not a modernist but, in the sense of the term as employed by theoretician Peter Burger, an avant-gardiste. Second, Foshay demonstrates that Lewis's development as an artist is inextricably linked to his avant-garde commitments -- commitments that find their roots in Lewis's reading of Nietzsche. Lewis's fiction and criticism must thus be read, Foshay maintains, as developing interdependently throughout his career and in relation to his evolving interpretation of Nietzsche. Foshay's insightful critique of Lewis's relation to the Modernist movement on the one hand, and of his development as an artist and critic on the other, offers a revised reading not only of Modernism itself but of what Lewis can teach us about the relation of thought to the practice of art in modernity.

1984

1922-01-01 John Matthews Manly

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2007-10-04 Astradur Eysteinsson The two-volume work Modernism has been awarded the prestigious 2008 MSA Book Prize! Modernism has constituted one of the most prominent fields of literary studies for decades. While it was perhaps temporarily overshadowed by postmodernism, recent years have seen a resurgence of interest in modernism on both sides of the Atlantic. These volumes respond to a need for a collective and multifarious view of literary modernism in various genres, locations, and languages. Asking and responding to a wealth of theoretical, aesthetic, and historical questions, 65 scholars from several countries test the usefulness of the concept of modernism as they probe a variety of contexts, from individual texts to national literatures, from specific critical issues to broad cross-cultural concerns. While the chief emphasis of these volumes is on literary modernism, literature is seen as entering into diverse cultural and social contexts. These range from inter-art conjunctions to philosophical, environmental, urban, and political domains, including issues of race and space, gender and fashion, popular culture and trauma, science and exile, all of which have an urgent bearing on the poetics of modernity.

1991 Smithsonian Institution. Libraries. National Museum of African Art Branch

2002 Kristi Siegel The essays collected here focus on issues of colonialism/post-colonialism, empire, identity, culture, spectacle, pilgrimage, map theory, narrative theory, diaspora, and displacement. --book cover.

2010 Hermynia Zur Mühlen First published in Germany in 1929, The End and the Beginning is a lively personal memoir of a vanished world and of a rebellious, high-spirited young woman's struggle to achieve independence. Born in 1883 into a distinguished and wealthy aristocratic family of the old Austro-Hungarian Empire, Hermynia Zur Muhlen spent much of her childhood travelling in Europe and North Africa with her diplomat father. After five years on her German husband's estate in czarist Russia she broke with both her family and her husband and set out on a precarious career as a professional writer committed to socialism. Besides translating many leading contemporary authors, notably Upton Sinclair, into German, she herself published an impressive number of politically engaged novels, detective stories, short stories, and children's fairy tales. Because of her outspoken opposition to National Socialism, she had to flee her native Austria in 1938 and seek refuge in England, where she died, virtually penniless, in 1951. This revised and corrected translation of Zur Muhlen's memoir - with extensive notes and an essay on the author by Lionel Gossman - will appeal especially to readers interested in women's history, the Central European aristocratic world that came to an end with the First World War, and the culture and politics of the late nineteenth and early twentieth centuries.

2004 Andrzej Gąsiorek This book explores the development and significance of the writer and painter Wyndham Lewis, the history of Anglo-American modernism in addition to modernism's internal critique.
1989 Tangier American Legation Museum. Library

2006-01-16 Thomas K. Park This book provides a comprehensive introduction, which focuses on Morocco's history, provides a helpful synopsis of the kingdom, and is supplemented with a useful chronology of major events. Hundreds of cross-referenced dictionary entries on former rulers, current leaders, ancient capitals, significant locations, influential institutions, and crucial aspects of the economy, society, culture and religion form the core of the book. A bibliography of sources is included to promote further more specialized study.

2015-12-22 David Ayers

2012-02-28 Elena Lamberti One hundred years after Marshall McLuhan’s birth, Elena Lamberti explores a fundamental, yet neglected aspect of his work: the solid humanistic roots of his original ‘mosaic’ form of writing. In this investigation of how his famous communication theories were influenced by literature and the arts, Lamberti proposes a new approach to McLuhan’s thought. Lamberti delves into McLuhan’s humanism in light of his work on media and culture, exploring how he began to perceive literature not just as a subject, but a ‘function inseparable from communal existence.’ Lamberti pays particular attention to the central role played by Modernism in the making of his theories, including the writings of Ford Madox Ford, James Joyce, Ezra Pound, and Wyndham Lewis. Reconnecting McLuhan with his literary past, Marshall McLuhan’s Mosaic is a demonstration of one of his greatest ideas: that literature not only matters, but can help us understand the hidden patterns that rule our environment.

2013-08-30 Wyndham Lewis Through the eyes of a creative genius, Journey into Barbary is both an inimitable portrait of Morocco and one of the first truly modern accounts of a country that had for so long remained an enigma to generations of travellers. In the spring and summer of 1931, Wyndham Lewis travelled to the westernmost part of the Berber heartland in Morocco, known traditionally as 'Barbary'. Wanting to avoid what he called 'the Baedekered blight' of Anglo-American tourism, he set out for the majestic High Atlas mountains with pens and watercolours to record, in words and images, the rich traditional culture and changing face of the wild, isolated Berber tribes who carved a harsh life out of Morocco's remotest regions. The result is a blend of two arts, the literary skill of a detached and humorous observer, mixed with the drawings of one of the 20th century's most exciting and original artists.

1987 Wyndham Lewis

2005-10-28 Brian Edwards Until attention shifted to the Middle East in the early 1970s, Americans turned most often toward the Maghreb—Morocco, Algeria, Tunisia, and the Sahara—for their understanding of “the Arab.” In Morocco Bound, Brian T. Edwards examines American representations of the Maghreb during three pivotal decades—from 1942, when the United States entered the North African campaign of World War II, through 1973. He reveals how American film and literary, historical, journalistic, and anthropological accounts of the region imagined the role of the United States in a world it seemed to dominate at the same time that they displaced domestic social concerns—particularly about race relations—onto an “exotic” North Africa. Edwards reads a broad range of texts to recuperate the disorienting possibilities for rethinking American empire. Examining work by William Burroughs, Jane Bowles, Ernie Pyle, A. J. Liebling, Jane Kramer, Alfred Hitchcock, Clifford Geertz, James Michener, Ornette Coleman, General George S. Patton, and others, he puts American texts in conversation with an archive of Maghrebi responses. Whether considering Warner Brothers’ marketing of the movie Casablanca in 1942, journalistic representations of Tangier as a city of excess and queerness, Paul Bowles’s collaboration with the Moroccan artist Mohammed Mrabet, the hippie communities in and around Marrakech in the 1960s and early 1970s, or the writings of young American anthropologists working nearby at the same time, Edwards illuminates the circulation of American texts, their relationship to Maghrebi history, and the ways they might be read so as to reimagine the role of American culture in the world.

1991 Daniel Lane Kirkpatrick

2008-10-31 Joanna Grant Dealing with the efforts of modernists to effect increasingly fraught identifications with an image of the hard, impersonal 'Arab Other' which they saw in contrast to a decadent Western culture, this book shows how this fantasy became more difficult as its popularity grew but also how it still persists.

2016-06-02 Aomar Boum This third edition of Historical Dictionary of Morocco contains a chronology, an introduction, a glossary, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture.

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