

Bourlinguer Blaise Cendrars Autobiography

A series of critical essays and insights about graphic design and typography.

A record of his childhood, young adulthood, and twenties, *The Best Times* is a collage of cherished memories. He reflects on the joys of an itinerant life enriched by new and diverse friendships, customs, cultures, and cuisines. Luminary personalities and landscapes abound in the 1920s literary world Dos Passos loved. F. Scott Fitzgerald, Ernest Hemingway, E.E. Cummings, Gerald and Sara Murphy, Horsley Gantt—they are his beloved friends. Spain, the French Riviera, Paris, Persia, the Caucasus—they are his beloved footpaths.

This book has been considered by academicians and scholars of great significance and value to literature. This forms a part of the knowledge base for future generations. So that the book is never forgotten we have represented this book in a print format as the same form as it was originally first published. Hence any marks or annotations seen are left intentionally to preserve its true nature.

A biographer explores the artist's tragic life, and transcendent work, in early twentieth-century Paris—"a vibrant portrait of a deeply unhappy man" (*Publishers Weekly*). In 1920, at the age of thirty-five, Amedeo Modigliani died in poverty and neglect in Paris, much like a figure out of *La Bohème*. His life had been as dramatic as his death. An Italian Jew from a bourgeois family, "Modi" had a weakness for drink, hashish, and the many women—including the Russian poet Anna Akhmatova—who were drawn to his good looks. His painting thrived on chaos, but his bohemian lifestyle, combined with a youthful case of tuberculosis, eventually took a fatal toll. His friends included Picasso, Utrillo, Soutine, and other important artists of his day, yet his own work stood apart, generating little interest while he lived. Today's art world, however, acknowledges him as a master whose limited oeuvre—sculptures, portraits, and some of the most appealing nudes in the whole of modern art—cannot satisfy collectors' demand. With a lively but judicious hand, biographer Jeffrey Meyers sketches Modigliani and the art he produced, illuminating not only this little-known figure but also the painters, writers, lovers, and others who inhabited early twentieth-century Paris with him.

Provides a comprehensive introduction to 20th- and 21st-century world poets and their most famous, most distinctive, and most influential poems.

In this unique work, Henry Miller gives an utterly candid and self-revealing account of the reading he did during his formative years. Some writers attempt to conceal the literary influences which have shaped their thinking—but not Henry Miller. In *The Books in My Life* he shares the thrills of discovery that many kinds of books have brought to a keenly curious and questioning mind. Some of Miller's favorite writers are the giants whom most of us revere—authors such as Dostoevsky, Boccaccio, Walt Whitman, James Joyce, Thomas Mann, Lao-Tse. To them he brings fresh and penetrating insights. But many are lesser-known figures: Krishnamurti, the prophet-sage; the French contemporaries Blaise Cendrars and Jean Giono; Richard Jeffries, who wrote *The Story of My Heart*; the Welshman John Cowper Powys; and scores of others. *The Books in My Life* contains some fine autobiographical chapters, too. Miller describes his boyhood in Brooklyn, when he devoured the historical stories of G. A. Henty and the romances of Rider Haggard. He tells of the men and women whom he regards as "living books": Lou Jacobs, W. E. B. DuBois, Elizabeth Gurley Flynn, and others. He offers his reminiscences of the New York Theatre in the early 1900's—including plays such as *Alias Jimmy Valentine* and *Nellie, the Beautiful Cloak Model*. And finally, in Miller's best vein of humor, he provides a satiric chapter on bathroom reading. In an appendix, Miller lists the hundred books that have influenced him most.

A study of individual trajectories in an early modern global context

Includes memoirs, stories, and poems written in France by some of New Zealand's greatest writers - Janet Frame, Allen Curnow, James K Baxter and others. This anthology also represents the imaginative engagement of the French writers - including Blaise Cendrars, rugby writer Denis Lalanne, and Charles Juliet - who, in turn, visited New Zealand.

This guide surveys the lives and works of 300 famous French writers. Entries are devoted to the primary writers, with some entries on important movements, literary groups and publications.

Represents an exploration of the relationship between imagination and reality as seen through the eyes of the dying Serge Valene, an inhabitant of a large Parisian apartment block.

Blaise Cendrars, one of twentieth-century France's most gifted men of letters, came to Hollywood in 1936 for the newspaper *Paris-Soir*. Already a well-known poet, Cendrars was a celebrity journalist whose perceptive dispatches from the American dream factory captivated millions. These articles were later published as *Hollywood: Mecca of the Movies*, which has since appeared in many languages. Remarkably, this is its first translation into English. Hollywood in 1936 was crowded with stars, moguls, directors, scouts, and script girls. Though no stranger to filmmaking (he had worked with director Abel Gance), Cendrars was spurned by the industry greats with whom he sought to hobnob. His response was to invent a wildly funny Hollywood of his own, embellishing his adventures and mixing them with black humor, star anecdotes, and wry social commentary. Part diary, part tall tale, this book records Cendrars's experiences on Hollywood's streets and at its studios and hottest clubs. His impressions of the town's drifters, star-crazed sailors, and undiscovered talent are recounted in a personal, conversational style that anticipates the "new journalism" of writers such as Tom Wolfe. Perfectly complemented by his friend Jean Guérin's witty drawings, and following the tradition of European travel writing, Cendrars's "little book about Hollywood" offers an astute, entertaining look at 1930s America as reflected in its unique movie mecca.

Containing biographical and critical essays on 2,057 writers from antiquity to present. Averaging 1000 words per entry.

In January 1848, John Augustus Sutter, "the first American millionaire," was ruined by one blow of a pickaxe. That blow revealed gold in one of the streams in Sutter's Californian estate, triggering the Gold Rush that brought hordes of greedy miners from every corner of the world to Sutter's vast domain. This is the story of this bankrupt Swiss paper maker who abandoned his family and made his way to America to seek his fortune. From New York he pushed westward, eventually acquiring a huge tract of land of which he was virtually an independent ruler and which was on the point of making him "the richest man in the world" when the Gold Rush brought disaster. For the last 30 years of his life, Sutter tried vainly to get compensation from the U.S. government. He

died in 1880, a broken old man. This is a work of breathless pace, fantastic humor, and soaring invention: an extraordinary story extraordinarily told.

Containing more than 600 entries, this valuable resource presents all aspects of travel writing. There are entries on places and routes (Afghanistan, Black Sea, Egypt, Gobi Desert, Hawaii, Himalayas, Italy, Northwest Passage, Samarkand, Silk Route, Timbuktu), writers (Isabella Bird, Ibn Battuta, Bruce Chatwin, Gustave Flaubert, Mary Kingsley, Walter Raleigh, Wilfrid Thesiger), methods of transport and types of journey (balloon, camel, grand tour, hunting and big game expeditions, pilgrimage, space travel and exploration), genres (buccaneer narratives, guidebooks, New World chronicles, postcards), companies and societies (East India Company, Royal Geographical Society, Society of Dilettanti), and issues and themes (censorship, exile, orientalism, and tourism). For a full list of entries and contributors, a generous selection of sample entries, and more, visit the Literature of Travel and Exploration: An Encyclopedia website.

This book's aim is to provide a critical bird's eye view of Blaise Cendrars's oeuvre, through readings which sample its interdisciplinary diversity, as indicated by the protean metaphor of the title. Colvile's six essays on the Franco-Swiss literal and literary vagabond have been organized under the headings of Cendrars's three main genres: poetry, fiction and journalism. The heterogeneous assemblage of verse and prose texts analyzed here with a variety of theoretical approaches, should convey and reflect Cendrars' eccentricity and intellectual independence, his highly experimental writing techniques often influenced by the plastic arts, as well as his posthumous avoidance of the Canon. Ce livre a pour but de donner un panorama sélectif de l'oeuvre cendrarsienne, à travers des lectures qui en soulignent la diversité, d'où la métaphore protéenne du titre. Les six essais de Georgiana Colvile sur le bourlingueur franco-helvétique, s'organisent selon les trois genres principaux pratiqués par Cendrars: poésie, fiction et reportage. Le choix hétérogène des textes en vers et en prose analysés ici, ainsi que la variété des méthodes utilisées, devraient relever et refléter l'excentricité et l'indépendance intellectuelles de Cendrars, ses techniques expérimentales d'écrivain influencé par les arts plastiques et la persistance posthume de sa marginalité.

Lists biographical and bibliographical information about influential writers of poetry, drama, fiction, and nonfiction from ancient times through the twentieth century.

"Robert Massin (b.1925), the celebrated French graphic artist, art director, typographer and writer, has made a remarkable contribution to the history of book design. He has worked as a graphic designer in Paris since the 1950s, and spent and twenty years as art director for the pre-eminent French publisher Gallimard. This is the first comprehensive monograph published in English to explore Massin's impressive body of work. It present an essential portfolio of his career to date, examining in detail themilestones of his professional life. Laetitia Wolff charts his wide-ranging career with detailed discussion of some of his most inventive and exciting projects. The book is a result of many conversations between the author and the artist, and is richly illustrated with almost five hundred images, many of which are taken from Massin's personal archives and published here for the first time, including books, layouts, posters, preparatory sketches and letters."--BOOK JACKET.

The Astonished ManA NovelPeter Owen Limited

Twelve prose sketches take readers to Paris, Rio de Janeiro, Bahia, Rotterdam, China, New Mexico, New Zealand, the Ardennes Forest, and the south Atlantic ocean to meet untraditional characters and their unusual Christmas stories. More on the relationship between brain disease and creativity Neurological Disorders in Famous Artists - Part 2' presents more writers, philosophers, musicians, painters and film directors who developed some form of neurological dysfunction and whose style and output changed following a stroke or other cerebral disorder. Mozart, Baudelaire, de Kooning, Proust, F ssli, Heine, Fellini, Visconti and others are all striking examples of how extraordinary creativity can be challenged and modified or destroyed and restored, all within the drama of a disease. When brain disease challenges the capabilities of artists, the changes that subsequently occur in their work provide a unique opportunity to explore the mysteries of creativity. This may also lead to a better understanding on how certain artists developed, particularly when the course of a disease corresponds with what is generally recognized as a new chapter in their work. This book offers a fascinating read for neurologists, psychiatrists, general physicians and anybody interested in art, literature, music and film.

This strange travel yarn begins with Dan Yack finding out that he is no longer wanted by his lover, Hedwiga. Rejection letter in hand, he is completely drunk and sitting in the middle of the street in a pool of horse's urine. Eventually he wanders in to The Stray Dog nightclub to fall asleep under a table. Sitting around the table are three hard-up young artists drinking vodka. One is Arkadie Goischman, a Jewish poet; the second is Ivan Sabakov, a peasant sculptor; and the third is Andre Lamont, a puny French musician. Regaining consciousness, Dan Yack impulsively invites them to accompany him on a world voyage via the Antarctic. All three accept the offer, and they set off in a schooner called the Green Star. Unfortunately, as the voyage progresses, the weather gets worse and they enter pack-ice. Impatient, Dan Yack orders the crew to land him and his three companies while they wait for a clear passage. They have enough provisions for a long, dark polar winter. But things do not run smoothly: the musician destroys their watches, the poet drifts off into serious daydreams and the sculptor starts making statues of Dan Yack in ice. And Dan Yack himself is worried: about time, about breaking his monocle and about not having anyone to love. But when the sun finally returns after the polar winter no one could have predicted the surreal disaster that is about to unfold, a scenario involving a plum pudding, whales, women and the First World War.

Almost all of us know French literature, even if we don't know French, because it is probably the second largest and certainly the most translated into English. And, even if we don't read, we would have seen film and television versions (think Count of Monte-Cristo) and even a musical rendition (Les Mis). So this is a particularly interesting volume in the literature series, since it covers French literature from the earliest times to the present. It is also a particularly rich literature, espousing ever genre from poetry, to novel, to biography, to drama, and adopting every style, including realism and surrealism, and expressing the views of all classes

and political stands, with recently strong feminist and gay strains. Obviously, the core dictionary section includes among its panoply of often substantial and detailed entries, hundreds of authors, dozens of significant works, the various styles mentioned above and many others, events that have impacted literature such as the Dreyfus Affair and the Algerian War, and literary prizes. The chronology manages to cover about 1,200 years of literary output. And the introduction sets it all out neatly from one historical and literary period to the next. The bibliography, broken down by period and author, directs us to further reading in both French and English.

Surrealism was a broad movement, which attracted many adherents. It was organized and quite strictly disciplined, at least until the death of its leader, Andre Breton, in 1966. As a consequence, its membership was in a constant state of flux: persons were constantly being admitted and excluded, and often the latter continued to regard themselves as Surrealists. The wide-ranging nature of the Surrealist movement was spread over many countries and many different art forms, including painting, sculpture, cinema, photography, music, theater, and literature, most notably poetry. The Historical Dictionary of Surrealism relates the history of this movement through a chronology, an introductory essay, a bibliography, and over 600 cross-referenced dictionary entries on persons, circles, and groups who participated in the movement; a global entry on some of the journals and reviews they produced; and a sampling of major works of art, cinema, and literature."

Time to time -- Person to person -- Place to place.

In this unique work, Henry Miller gives an utterly candid and self-revealing account of the reading he did during his formative years.

How did the soldiers in the trenches of the Great War understand and explain battlefield experience, and themselves through that experience? Situated at the intersection of military history and cultural history, *The Embattled Self* draws on the testimony of French combatants to explore how combatants came to terms with the war. In order to do so, they used a variety of narrative tools at hand—rites of passage, mastery, a character of the soldier as a consenting citizen of the Republic. None of the resulting versions of the story provided a completely consistent narrative, and all raised more questions about the "truth" of experience than they answered. Eventually, a story revolving around tragedy and the soldier as victim came to dominate—even to silence—other types of accounts. In thematic chapters, Leonard V. Smith explains why the novel structured by a specific notion of trauma prevailed by the 1930s. Smith canvasses the vast literature of nonfictional and fictional testimony from French soldiers to understand how and why the "embattled self" changed over time. In the process, he undermines the conventional understanding of the war as tragedy and its soldiers as victims, a view that has dominated both scholarly and popular opinion since the interwar period. The book is important reading not only for traditional historians of warfare but also for scholars in a variety of fields who think critically about trauma and the use of personal testimony in literary and historical studies.

In France, Blaise Cendrars (1887-1961), a friend of Chagall, Leger, Picasso, Braque, Picabia, and Modigliani, has emerged as one of the great figures of modernism. Together with Apollinaire, he brought cubism to French poetry. Anais Nin hailed him as "one of France's best writers, " and the *Village Voice* called him "the Indiana Jones of French literature." Translated into English for the first time, *Sky*, the last of Cendrars's four autobiographical volumes, weaves together a dazzling collage of prose poetry, travel writing, reportage, detective story, and personal memoir. "His life itself reads like the *Arabian Nights Entertainment*," writes Henry Miller. In *Sky* Cendrars recounts his adventures in Russia during the revolution of 1905, in the trenches of World War I (where he lost his right arm), in Brazil in the 1920s, and behind the lines during World War II. The two wars run throughout as a unifying thread. As the title announces, this is a memoir of the sky - of Cendrars's love of birds, levitation, and aviation. The opening of the book finds Cendrars, the great adventurer and traveler, sailing back from Brazil to Paris with 250 multi-colored birds, hoping to bring at least one of them alive to a child he loves. The second part moves back and forth between the author's recollections of life as a war correspondent in 1940 and an encyclopedic discourse on levitation he wrote in search of a patron saint of aviation (perhaps as compensation for the death of his young son, Remy, who was a pilot during the war). With unmatched exuberance, Cendrars writes on poetry, myths, existentialism, his life in Paris between the wars with the painter Delaunay and the Dadaists, and his exotic adventures in Brazil. His anecdotes of Russia, where he was a jeweler's assistant, are compelling and funny. His fiercely imaginative stories, such as one about a Brazilian coffee plantation owner who, obsessed with his love for Sarah Bernhardt, retreats into the wilderness, are magical. Des

"At last! A superb translation of one of the great and greatly neglected Modernist poets! The map of Modernist poetry will never be quite the same."—Marjorie Perloff "Padgett's sparkling translations do marvelous justice to the eccentric and exciting poetry of Blaise Cendrars."—John Ashbery

"Iampolski deals with concepts and ideas that are highly complex and frequently very abstract, yet his discussion—and the progression of his analyses—is always precise and easy to follow. . . . Each of his points is grounded in a careful examination of a specific text, and most of the texts are well-known to American audiences."—Vladimir Padunov, University of Pittsburgh

The extraordinary and much-requested first volume of Cendrars' autobiography, this account chronicles the author's exploits in the Foreign Legion--including the loss of his arm--before the narrative sets off across continents. From Africa to South America, Cendrars encounters everyone from Gallic gypsies to Piquita, the Mexican millionairess. And to all his encounters he brings the vitality, savage humor, and vivid observation that characterize his dazzling writing.

At once truly appalling and appallingly funny, Blaise Cendrars's *Moravagine* bears comparison with *Naked Lunch*—except that it's a lot more entertaining to read. Heir to an immense aristocratic fortune, mental and physical mutant Moravagine is a monster, a man in pursuit of a theorem that will justify his every desire. Released from a hospital for the criminally insane by his starstruck psychiatrist (the narrator of the book), who foresees a companionship in crime that will also be an unprecedented scientific collaboration, Moravagine travels from Moscow to San Antonio to deepest Amazonia, engaged in schemes and scams as, among other things, terrorist, speculator, gold prospector, and pilot. He also enjoys a busy sideline in rape and murder. At last, the two friends return to Europe—just in time for World War I, when "the whole world was doing a Moravagine." This new edition of Cendrars's underground classic is the first in English to include the author's afterword, "How I Wrote *Moravagine*."

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