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BLACK MADELINE

The Weight of Snow

Bloomsbury Publishing
1948. The creation of the Hebrew state is proving to be not exactly a peaceful affair, starting with the Egyptian bombs that are regularly falling on Tel-Aviv. All that Israel has to fight the lethal enemy 'Spitfires' are some old 'Mezek', flown by Jewish volunteers from all over the world, but also mercenaries from rather more sinister backgrounds. Bjorn is one of those mercenaries. He's come to risk his life for several million dollars, a fact that galls his brothers-in-arms, who are fighting not for cash but for their ideals!

How to Look at a

Painting Random House

A guide to the grim challenge of life and death on the Western Front.

Dorothy Iannone: the Story of Bern, [or] Showing Colors

Wentworth Press

"An exceptionally vivid memoir of a French soldier's experience of the First World War."—Max Hastings, New York Times bestselling author Along with millions of other

Frenchmen, Louis Barthas, a thirty-five-year-old barrelmaker from a small wine-growing town, was conscripted to fight the Germans in the opening days of World War I. Corporal Barthas spent the next four years in near-cessless combat, wherever the French army fought its fiercest battles: Artois, Flanders, Champagne, Verdun, the Somme, the Argonne. First published in France in 1978, this excellent new translation brings Barthas' wartime writings to English-language readers for the first time. His notebooks and letters represent the quintessential memoir of a "poilu," or "hairy one," as the untidy, unshaven French infantryman of the fighting trenches was familiarly known. Upon Barthas' return home in 1919, he painstakingly transcribed his day-to-day writings into nineteen notebooks, preserving not only his own story but also the larger story of the unnumbered soldiers who never returned. Recounting bloody battles and endless exhaustion, the deaths of comrades, the infuriating incompetence and tyranny of his own officers, Barthas also describes spontaneous

acts of camaraderie between French poilus and their German foes in trenches just a few paces apart. An eloquent witness and keen observer, Barthas takes his readers directly into the heart of the Great War. "This is clearly one of the most readable and indispensable accounts of the death of the glory of war."—The Daily Beast ("Hot Reads")

European Cinema

Routledge

What does the future hold for the UN? In this book, twenty-two scholars from all continents cover prevention of violence, creating economic and social structures that sustain human fulfillment, sharing and protecting the commons, and peace education. They offer sixty-six recommendations for new institutions and programs on issues that include controlling weapons, humanitarian intervention, human rights, economic policies, advancement of women, refugees, ecological security, communications, and peace education. Most of the recommendations do not require amendments to the UN Charter or to the treaties establishing the UN Specialized Agencies.

Instead, their implementation would require creative efforts of Member States, secretariats, NGOs, and dedicated individuals that are pointed toward attainment of multilateral capacity for coping with an array of global problems that increasingly threaten the quality of human life.

Chanteuse in the City

Refiguring Modernism

While the twentieth century's conflicting visions and exploitation of the Middle East are well documented, the origins of the concept of the Middle East itself have been largely ignored. With *Dislocating the Orient*, Daniel Foliard tells the story of how the land was brought into being, exploring how maps, knowledge, and blind ignorance all participated in the construction of this imagined region. Foliard vividly illustrates how the British first defined the Middle East as a geopolitical and cartographic region in the nineteenth and early twentieth centuries through their imperial maps. Until then, the region had never been clearly distinguished from "the East" or "the Orient." In the course of their colonial activities,

however, the British began to conceive of the Middle East as a separate and distinct part of the world, with consequences that continue to be felt today. As they reimagined boundaries, the British produced, disputed, and finally dramatically transformed the geography of the area—both culturally and physically—over the course of their colonial era. Using a wide variety of primary texts and historical maps to show how the idea of the Middle East came into being, *Dislocating the Orient* will interest historians of the Middle East, the British empire, cultural geography, and cartography.

Dislocating the Orient

Yale University Press

One of the preeminent novels by French writer Alexandre Dumas, this swashbuckling tale follows a group of honorable 17th-century swordsmen who must contend with powerful adversaries scheming against the queen. Determined to join the royal guard, young d'Artagnan leaves his country home and travels to Paris, where he unintentionally angers Aramis, Athos, and Porthos, the esteemed Three Musketeers.

Eventually winning the trust and admiration of the formidable trio of fighters, d'Artagnan joins them in their quest to thwart the plans of the sinister Cardinal Richelieu. *Le figaro magazine*

Europe Comics

This edited volume offers a comparative and interdisciplinary analysis of interrogation and questioning in war and conflict in the twentieth century. Despite the current public interest and its military importance, interrogation and questioning in conflict is still a largely under-researched theme. This volume's methodological thrust is to select historical case studies ranging in time from the Great War to the conflicts in former Yugoslavia, and including the Second World War, decolonization, the Cold War, the 'Troubles' in Northern Ireland and international justice cases in The Hague, each of which raises interdisciplinary issues about the role of interrogation. These case-studies were selected because they resurface previously unexplored sources on the topic, or revisit known cases which allow us to analyse the role of interrogation and

questioning in intelligence, security and military operations. Written by a group of experts from a range of disciplines including history, intelligence, psychology, law and human rights, *Interrogation in War and Conflict* provides a study of the main turning points in interrogation and questioning in twentieth-century conflicts, over a wide geographical area. The collection also looks at issues such as the extent of the use of harsh techniques, the value of interrogation to military intelligence, security and international justice, the development of interrogation as a separate profession in intelligence, as well as the relationship between interrogation and questioning and wider society. This book will be of much interest to students of intelligence studies, strategic studies, counter-terrorism, international justice, history and IR in general. *Quid?* HarperCollins This book is an in-depth analysis of three of the most crucial years in twentieth-century Italian history, the years 1943-46. After more than two decades of a Fascist regime and a disastrous

war experience during which Italy changed sides, these years saw the laying of the political and cultural foundations for what has since become known as Italy's First Republic. Drawing on texts from the literature, film, journalism, and political debate of the period, *Antifascisms* offers a thorough survey of the personalities and positions that informed the decisions taken in this crucial phase of modern Italian history. *Antifascisms* Univ of California Press This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity

(individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant. *Postcards* Amsterdam University Press La liste exhaustive des ouvrages disponibles publiés en langue française dans le monde. La liste des éditeurs et la liste des collections de langue française. *The Story of Graphic Design in France* Europe Comics After surviving a major accident, a man is trapped in a village buried in the snow and cut off from the world by a nationwide power failure. He is entrusted to Matthias, a taciturn old man who agrees to heal his wounds in exchange for wood, food, and eventual escape from the village. Will they manage to stand up against

external threats and intimate pitfalls?

La Vérité En Marche

Arkose Press

Bear waits for his friend Goliath for a long time, even when others doubt he'll show up. This is a warm and surprising story about waiting for a friend whose identity is a surprise. Full color.

In Pale Battalions

Random House Books for Young Readers

A superb facsimile of Dorothy Iannone's 1970 comic-book tale of censorship, sexuality and female autonomy As much as Love and Eros have defined my work since its beginnings, so too has censorship, or its shadow, accompanied it," recalls Dorothy Iannone (born 1933) in her introduction to this facsimile publication of her legendary *The Story of Bern*, [or] *Showing Colors*. First published by Iannone and her then companion Dieter Roth in 1970, in an edition of 500, the book documents the censorship of Iannone's work *The (Ta)Rot Pack* (1968-69) and the subsequent removal of all his works by Roth, from a collective exhibition at the Kunsthalle Bern. For his exhibition titled *Freunde*, *Friends*, *d'Fründe*, legendary curator Harald

Szeemann invited Karl Gerstner, Roth, Daniel Spoerri and André Thomkins to exhibit artist friends; Roth chose Iannone. The censorship of Iannone, and Roth's protest, eventually led to Harald Szeemann's resignation as the director of the institution. Telling the story of this act of censorship as well as the context of the exhibition in Bern and its iteration in a non-censored version in Düsseldorf, *The Story of Bern* is emblematic of Iannone's distinctive, explicit and comic-book style, and of her openness about sexuality and the strengthening of female autonomy.

The Future of the United Nations System

DK Children

Offering a piercing indictment of what we have let ourselves become, this short, critical work is a damning critique of the current age and of the democratic systems that characterize it. Alain Badiou argues that any truly radical politics must begin with dismantling the obscene (or pornographic) qualities of neoliberal capitalism. In *The Pornographic Age* he asks us to hold up a mirror to ourselves and confront the debasement of the political realities in

which we live, the shock of which must galvanize us into action. It is only through this realization, this crucial confrontation with the perversity with which we conduct our daily lives that we can prompt true revolution. Including an afterword from international Badiou scholars A. J. Bartlett and Justin Clemens and a commentary by William Watkin, this book is a philosophical call to arms: Badiou's radical indictment of the current age is an exciting, no-holds-barred exploration of both how we live and how we might live. Michael Strogoff Europe Comics

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other

nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Les Livres disponibles

Oxford University Press
 "This volume is the first to explore fashion as a critical aspect of modernity, one that paralleled and many times converged with the development of Impressionism, starting in the 1860s and continuing through the next two decades, when fashion attracted the foremost writers and artists of the day. Although fashionable subjects have been depicted throughout history, for many artists and writers, including Charles Baudelaire, Stéphanie, Mallarmé,

Émile Zola, Gustave Caillebotte, Edgar Degas, Édouard Manet, Claude Monet, Berthe Morisot, and Pierre-Auguste Renoir, fashion became integral to the search for new literary and visual expression."--Book jacket.

Life, a User's Manual

Fairleigh Dickinson Univ Press

In *Dark Mirror*, Sara Lipton offers a fascinating examination of the emergence of anti-Semitic iconography in the Middle Ages. The straggly beard, the hooked nose, the bag of coins, and gaudy apparel—the religious artists of medieval Christendom had no shortage of virulent symbols for identifying Jews. Yet, hateful as these depictions were, the story they tell is not as simple as it first appears.

Drawing on a wide range of primary sources, Lipton argues that these visual stereotypes were neither an inevitable outgrowth of Christian theology nor a simple reflection of medieval prejudices. Instead, she maps out the complex relationship between medieval Christians' religious ideas, social experience, and developing artistic practices that drove their depiction of Jews from benign, if exoticized,

figures connoting ancient wisdom to increasingly vicious portrayals inspired by (and designed to provoke) fear and hostility. At the heart of this lushly illustrated and meticulously researched work are questions that have occupied scholars for ages—why did Jews become such powerful and poisonous symbols in medieval art? Why were Jews associated with certain objects, symbols, actions, and deficiencies? And what were the effects of such portrayals—not only in medieval society, but throughout Western history? What we find is that the image of the Jew in medieval art was not a portrait of actual neighbors or even imagined others, but a cloudy glass into which Christendom gazed to find a distorted, phantasmagoric rendering of itself.

La Vie parisienne

Routledge

Six months after her husband's sudden death, Leonora Galloway sets off for a holiday in Paris with her daughter Penelope. At last the time has come when secrets can be shared and explanations begin... Their journey starts with an unscheduled stop at the imposing Thiepval

Memorial to the dead of the Battle of the Somme near Amiens. Amongst those commemorated is Leonora's father. The date of his death is recorded and 30th April, 1916. But Leonora wasn't born until 14th March 1917.

Penelope at once supposes a simple wartime illegitimacy as the clue to her mother's unhappy childhood and the family's sundered connections with her aristocratic heritage, about which she has always known so little. But nothing could have prepared her, or the reader, for the extraordinary story that is about to unfold.

[The Efflorescence of Caricature, 1759-1838](#)

Metropolitan Books

The Bold family seems fairly normal: they live in a nice house, the parents have good jobs, and they all love to have fun. One slight difference: they're

hyenas. That's right—they're covered in fur, have tails tucked into their clothes, and really, really like to laugh. For years, the Bolds have kept their true identities under wraps. But now the neighbors are getting suspicious, and the Bolds are getting homesick. During a trip to the local wildlife park, they meet an old hyena who is going to be put down, and the Bolds have to act fast to save him—without revealing their secret!

Livres hebdo Gingko Press
Hidden History uniquely exposes those responsible for the First World War. It reveals how accounts of the war's origins have been deliberately falsified to conceal the guilt of the secret cabal of very rich and powerful men in London responsible for the most heinous crime perpetrated on humanity. For ten years, they

plotted the destruction of Germany as the first stage of their plan to take control of the world. The assassination of Archduke Franz Ferdinand was no chance happening. It lit a fuse that had been carefully set through a chain of command stretching from Sarajevo through Belgrade and St Petersburg to that cabal in London. Our understanding of these events has been firmly trapped in a web of falsehood and duplicity carefully constructed by the victors at Versailles in 1919 and maintained by compliant historians ever since. The official version is fatally flawed, warped by the volume of evidence they destroyed or concealed from public view. Hidden History poses a tantalising challenge. The authors ask only that you examine the evidence they lay before you . . .