

## *Nancy Cunard A Biography*

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."

Frances Partridge: the last survivor of the Bloomsbury group - the authorised biography. Frances Partridge was one of the great British diarists of the 20th century. She became part of the Bloomsbury group encountering Virginia Woolf, Lytton Strachey, the Bells, Roger Fry, Maynard Keynes, Dora Carrington and Ralph Partridge. She and Ralph fell in love and married in 1933. During the Second World War they were committed pacifists and they enjoyed the happiest times of their lives together, entertaining friends such

as E.M. Forster, Robert Kee and Duncan Grant. Despite losing both her husband and son, Frances maintained an astonishing appetite for life, whether for her friends, travelling, botany, or music. Her diaries (which she continued to write until her death in 2004) chronicle her life from the 1930s onwards. Their publication brought her recognition and acclaim, and earned her the right to be seen not as a minor character on the Bloomsbury stage but standing at the centre of her own.

Peter Kalliney's original archival work demonstrates that metropolitan and colonial intellectuals used modernist theories of aesthetic autonomy to facilitate collaborative ventures.

An interdisciplinary look at the Harlem Renaissance, it includes essays on the principal participants, those who defined the political, intellectual and cultural milieu in which the Renaissance existed; on important events and places.

Nancy Cunard

The Imperfect Life of T. S. Eliot

Encyclopedia of the Harlem Renaissance: A-J

Nations, Traditions and Cross-cultural Identities

Henry Crowder's Memoir of His Affair with Nancy Cunard, 1928-1935

Brave Poet, Indomitable Rebel, 1896-1965

**The notion of citizenship is part of a national collective memory and a memory of individuals belonging to a specific geographical, historical and cultural context. The volume seeks to**

**investigate the importance of women's relationship with citizenship and nationality from a diachronic perspective analysing different forms of writing in various European contexts. Many themes intersect in the different essays that comprise the volume, including the construction of female identity through religious ideology, the importance of translation and cultural studies as a source of feminine knowledge, and the relationship between public life and private domain within the multiculturalism of Europe. The intersection between national identity, women's writings and cultural difference surfaces in many essays and demonstrates how the notion of a necessary translation between cultures has been central for women authors since the seventeenth century.**

**New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the**

**magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.**

**Glamorized, mythologized and demonized - the women of the 1920s prefigured the 1960s in their determination to reinvent the way they lived. Flappers is in part a biography of that restless generation: starting with its first fashionable acts of rebellion just before the Great War, and continuing through to the end of the decade when the Wall Street crash signalled another cataclysmic world change. Nancy Cunard, Diana Cooper, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka were far from typical flappers. Although they danced the Charleston, wore fashionable clothes and partied with the rest of their peers, they made themselves prominent among the artists, icons, and heroines of their age. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and tragic ways. And**

**between them they blazed the trail of the New Woman around the world.**

**Nancy's Story is extracted from Judith Mackrell's acclaimed biography, Flappers: Six Women of a Dangerous Generation.**

**This volume - of essays, poetry, and prose fiction - records various attempts to read the fracture zones created by the discursive strategy of a democratic imagination, where space and ideas are opened to new linguistic and literary insights. Pride of place is taken by essays on the Caribbean writer Wilson Harris which explore the implications of his awareness of a polyphony of coexistent voices that dislodges the hegemony of Cartesian dualism. This group of studies is rounded off with an interview with, and searching testimony by, Harris himself. The further contributions take up the implications of the encounter with 'alterity' (strangers, natives, barbarians) in order to underline not only wonder in the face of an unknown presence, or the 'shame' through which the subject discovers itself, but also the resentment involved in the creation of demonized Others. As**

**the poet Charles Tomlinson states, “what we take to be otherness, alterity, can be readmitted into our literary consciousness and seen as part of the whole, causing us to readjust our awareness of the possibilities of English.” These essays confirm that resistance is an interface of ambivalence between discursive worlds, encouraging us to read the “living network” of a text contrapuntally. Specific topics include Billy Bragg and New Labour, Schopenhauer in Britain, Objectivist poetry, gender and sexual identity (in Nancy Cunard; in Scottish fiction), multivocal discourse in South Africa, specific forms of alterity (in Jamaica Kincaid; in the poetry of Edwin Morgan; in allosemitism) and the deculturalizing perils of globalization.**

**Historical Dictionary of Surrealism**

**Encyclopedia of the Harlem Renaissance**

**Men and Women Writers of the 1930s**

**The Art and Life of Langston Hughes**

**An English Intellectual**

**Encyclopedia of Literature and Politics: A-G**

*The Selected Poems of Nancy Cunard brings together published and previously unpublished poems written across four decades.*

*From her early years as a coterie poet on the edges of Bloomsbury and avant-garde London, to her frontline activism in the Spanish Civil War, the fight against fascism and racism in Europe and America, to her late life precariously spent in sanatoriums and hospitals, this selection brings Cunard's transnational modernist project to light through her experimental, passionate writing. Selected Poems gathers writing from four decades of Nancy Cunard's life, some published here for the first time. The selection illuminates Cunard's transnational modernist project in full, from her early years as a coterie poet on the edges of Bloomsbury and avant-garde London, to her frontline activism during the Spanish Civil War and life-long fight against fascism in Europe and America, to her final years documented in poems written from hospitals and sanatoriums. Among the poems is Cunard's longer, psychogeographical work Parallax, published originally by the Hogarth Press, a response in part to T. S. Eliot's The Waste Land. Through her introduction and notes, editor Sandeep Parmar frames Cunard's complex legacy as a poet, publisher, and activist. A contribution to the wider feminist revision of modernism, this volume draws attention to Cunard's extraordinary, prismatic oeuvre, shaped by some of the twentieth century's most dramatic events. 'One of the major phenomena of history.' William Carlos Williams. 'A bold heroine of the battle against the inexpressible' Ramón J. Sender*

*Publishing houses are nearly invisible in modernist studies. Looking beyond little magazines and other periodicals, this collection highlights the importance of book publishers in the diffusion of modernism. It also participates in the transnational turn in modernist studies, demonstrating that book publishers created new markets for modernist texts in the United States, Europe and the rest of the world.*

*This edition assembles the major essays on race and imperialism written by Nancy Cunard in the 1930s and 1940s. As a British expatriate living in France, and as a politically-engaged poet,*

*editor, publisher, and journalist, Nancy Cunard devoted much of her energy to the cause of racial justice. This Broadview edition contextualizes Cunard's writings on race in terms of the relations among modernism, gender, and empire. It includes a range of contemporaneous documents that place her essays in dialogue with other European writers and with the work of writers of the African diaspora.*

*Five Love Affairs and a Friendship*

*Nancy Cunard's Negro*

*Publishing Modernist Fiction and Poetry*

*The Paris Life of Nancy Cunard, Icon of the Jazz Age*

*Perfect Stranger*

*Flappers*

Henry Woodfin Grady Crowder (1890-1955) was born Gainesville, Georgia. He established himself as a pianist and orchestra leader in Washington, D.C in the 1910s, working alongside Russell Wooding and Duke Ellington. Drafted in 1917 while leading an orchestra at Harvey's Restaurant he was briefly chauffeur to General March. He moved to Chicago in the early 1920s, making piano rolls in 1926, later touring with Jelly Roll Morton. He recorded with violinist Eddie South's Alabamians 1927-1928. They travelled to Europe where, in Venice, Crowder and Nancy Cunard, daughter of the steamship magnate, met. They embarked on a tumultuous seven year relationship, which culminated in the production of Cunard's monumental 1934 *Negro: An Anthology* dedicated to Crowder. In 1930 Cunard published a folio of Crowder's piano settings to six poems by her, Samuel Beckett -

who wrote specially for Crowder - and others. The music and poems of Henry-Music are reprinted here. All the songs were supposed to have been recorded but only one disc, with Cunard's "Memory Blues" aka "Boeuf sur le toit", is thought to have been released. It is included on the CD here with other Crowder recordings. In 1942 Crowder was arrested in Belgium as a civilian alien and interned in Tittmoning Castle in Germany. He returned to his once-estranged wife and son in Washington following a prisoner-of-war exchange in 1944. He visited Ezra Pound, a friend from Paris, at St. Elizabeths.

Commentators have tended to regard Crowder as an adjunct to Cunard and such was probably reinforced by the posthumous publication in 1987 of his 1935 memoir *As Wonderful As All That?* But, as much as Cunard and Crowder helped each other, Crowder was also his own man, who made a largely hidden, thus overlooked, yet uniquely fascinating contribution to the jazz age. Listening far Henry Crowder pieces together facts, rather than conjecture, about his career in music.

As increasing numbers of toys disappear from his workshop, Santa engages a detective to solve the mystery.

Iris Barry (1895-1969) was one of the first critics to recognize film as an art form. The mother of film preservation internationally, she founded the film department at New York City's

Museum of Modern Art and became its first curator, cementing film's critical legitimacy. Drawing on letters, memorabilia, and other documentary sources, Robert Sitton reconstructs Barry's remarkable life and work, sharing the story of a thoroughly modern muse and mentor to some of the most influential artists of her day. Although she had the bearing of a British aristocrat, Barry was the self-educated daughter of a brass founder and a palm-reader from the Isle of Man. An aspiring poet, her early work attracted the attention of Ezra Pound, whose letters to Barry comprise the essence of his thoughts on writing. Moving to London at Pound's suggestion in 1917, Barry joined a demimonde of Bloomsbury figures, including Ford Maddox Ford, T. S. Eliot, Arthur Waley, Edith Sitwell, and William Butler Yeats, and fell in love with Pound's eccentric fellow Vorticist, Wyndham Lewis. During these tumultuous years, Barry launched a career as a novelist, biographer, and critic of motion pictures, which were dismissed as lower-class amusements. She wrote articles for the *Spectator* positioning film as a new art form and in 1925 cofounded the London Film Society. Emigrating to America in 1930, Barry joined the modernist Askew Salon, where she met Alfred Barr Jr., the director of the new Museum of Modern Art. Barr helped Barry establish a film library and convince powerful Hollywood interests to submit their work for

exhibition, creating a significant new respect for film and prompting the founding of the International Federation of Film Archives, for which Barry served as Life President. Barry continued to augment MoMA's film library until World War II, when she joined the Office of Strategic Services to develop pro-American films with Orson Welles, Walt Disney, John Houston, Samuel Goldwyn, and Frank Capra. Yet despite these patriotic efforts, Barry's "foreignness" and association with such filmmakers as Luis Buñuel made her the target of an anticommunist witch hunt. She eventually left for France, working for MoMA only as consultant. Barry died in obscurity, her contribution to film and cultural history largely forgotten. Sitton reclaims her phenomenal achievements while recasting the political involvement of artistic institutions in the early twentieth century.

The grandson of biologist T. H. Huxley, Aldous Huxley had a privileged background and was educated at Eton and Oxford despite an eye infection that left him nearly blind. Having learned braille his eyesight then improved enough for him to start writing, and by the 1920s he had become a fashionable figure, producing witty and daring novels like *CROME YELLOW* (1921), *ANTIC HAY* (1923) and *POINT COUNTER POINT* (1928). But it is as the author of his celebrated portrayal of a nightmare future society, *BRAVE NEW WORLD* (1932), that

Huxley is remembered today. A truly visionary book, it was a watershed in Huxley's world-view as his later work became more and more optimistic - coinciding with his move to California and experimentation with mysticism and psychedelic drugs later in life. Nicholas Murray's brilliant new book has the greatest virtue of literary biographies: it makes you want to go out and read its subject's work all over again. A fascinating reassessment of one of the most interesting writers of the twentieth century.

Wilson Harris and Other Avatars of Otherness  
Horizon Chasers

Iris Barry and the Art of Film

ein Lebensbericht

Borders, Boundaries, and Frames

The Biography

"This valuable contribution to women's studies includes the stories of more than 400 women from 64 countries and brings into the limelight many forgotten movements and personalities that have had major impacts on history. Readers will be inspired by the fascinating biographies."--"Outstanding Reference Sources," American Libraries, May 2002.

A biography of the noted Chilean poet.

This is the first biography of Richard Aldington, contemporary and friend of Ezra Pound, D.H. Lawrence and T.S. Eliot and notable as a poet, translator, editor, novelist, biographer and significant member of the Modernist era. A critical appraisal of his major writings is included.

In 1934, Nancy Cunard published *Negro: An Anthology*, which brought together more than two hundred contributions, serving as a plea for racial justice, an exposé of black oppression, and a hymn to

black achievement and endurance. The anthology stands as a virtual ethnography of 1930s racial, historic, artistic, political, and economic culture. Samuel Beckett, a close friend of the flamboyant and unconventional Cunard, translated nineteen of the contributions for *Negro*, constituting Beckett's largest single prose publication. Beckett traditionally has been viewed as an apolitical postmodernist rather than as a willing and major participant in *Negro*'s racial, political, and aesthetic agenda. In *Beckett in Black and Red*, Friedman reevaluates Beckett's contribution to the project, reconciling the humanism of his life and work and valuing him as a man deeply engaged with the greatest public issues of his time. Cunard believed racial justice and equality could be achieved only through Communism, and thus "black" and "red" were inextricably linked in her vision. Beckett's contribution to *Negro* demonstrates his support for Cunard's interest in surrealism as well as her political causes, including international republicanism and anti-fascism. Only in recent years have Cunard's ideas begun to receive serious consideration. *Beckett in Black and Red* radically revalues Cunard and reconceives Beckett. His work in *Negro* shows a commitment to cultural and individual equality and worth that Beckett consistently demonstrated throughout his life, both in personal relationships and in his writing.

Selected Poems

Encyclopedia of British Poetry, 1900 to the Present

A Biography

Listening for Henry Crowder

Richard Aldington: A Biography

Beckett in Black and Red

Richard Halliburton was the quintessential world traveler of the early 20th century. In 1930, his celebrity equaled that of Charles Lindbergh and Amelia Earhart. Halliburton called himself a "horizon chaser" and recommended that one should see the world

before committing to a routine. Not only did he live up to his ideal, but he was eager to write about his adventures. A prolific partnership with gifted editor and ghost writer Paul Mooney produced excellent work, and theirs became a close personal relationship. Sadly, Halliburton and Mooney disappeared at sea on March 24, 1939, along with the entire crew of Halliburton's Chinese junk Sea Dragon, as they attempted to cross the Pacific from Hong Kong to the San Francisco World's Fair. This biography records the life and adventures of Halliburton and Mooney, focusing--as no other Halliburton biography has--on the productive literary collaboration between the two. Drawing on the recollections of people who knew them both, the work discusses their backgrounds, the early years of their acquaintance, and their possible romantic relationship. Finally, their fateful journey to Hong Kong and the ill-advised voyage of the Sea Dragon is described in detail. A good deal of first-hand evidence is provided by William Alexander, Paul Mooney's best friend and designer of Halliburton's Laguna Beach house. Appendices contain seven poems by Mooney and facsimile letters, including one of praise written by Richard Halliburton to William Alexander. Never-before-published photographs are also included.

Categorizing hundreds of popular biographies according to their primary appeal—character, story, setting, language, and mood—and

organizing them into thematic lists, this guide will help readers' advisors more effectively recommend titles. \* A chronology of the history of the biography genre \* Brief reviews of over 450 high interest biographies "In the wake of inadequate histories of radical writing and activism, Nancy Cunard: Perfect Stranger rejects stereotypes of Cunard as spoiled heiress and "sexually dangerous New Woman," offering instead a bold, unapologetic, evidence-based portrait of a woman and her significant contributions to twenty-first-century considerations of gender, race, and class"--

From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical Show Boat, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The Encyclopedia of the Harlem Renaissance, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the Encyclopedia of Harlem Renaissance website.

Montage of a Dream

Nancy's Story

The Translations for Nancy Cunard's Negro

Resisting Alterities

Der Wendepunkt

British Literary Culture and the Emergence of

Postcolonial Aesthetics

*Men and Women Writers of the 1930s* is a searching critique of the issues of memory and gender during this dynamic decade.

Montefiore asks two principle questions; what part does memory play in the political literature of and about 1930s Britain? And what were the roles of women, both as writers and as signifying objects in constructing that literature? Montefiore's topical analysis of 1930s mass unemployment, fascist uprising and 'appeasement' is shockingly relevant in society today. Issues of class, anti-fascist historical novels, post war memoirs of 'Auden generation' writers and neglected women poets are discussed at length. Writers include: \* George Orwell \* Virginia Woolf \* W.H. Auden \* Storm Jameson \* Jean Rhys \* Rebecca West

"Contributors reexamine the continuing relevance of Langston Hughes's work and life to American, African American, and diasporic literatures and cultures. Includes fresh perspectives on the often overlooked "Luani of the Jungles," Black Magic, and works for children, as well as Hughes's more familiar fiction, poetry, essays, dramas, and other writings"--Provided by publisher.

Presents articles on the period known as the Harlem Renaissance, during which African American artists, poets, writers, thinkers, and musicians flourished in Harlem, New York. For many young women, the 1920s felt like a promise of liberty. It was a period when they

*dared to shorten their skirts and shingle their hair, to smoke, drink, take drugs and to claim sexual freedoms. In an era of soaring stock markets, consumer expansion, urbanization and fast travel, women were reimagining both the small detail and the large ambitions of their lives. In Flappers, acclaimed biographer Judith Mackrell follows a group of six women - Diana Cooper, Nancy Cunard, Tallulah Bankhead, Zelda Fitzgerald, Josephine Baker and Tamara de Lempicka - who, between them, exemplified the range and daring of that generation's spirit. For them, the pursuit of experience was not just about dancing the Charleston and wearing fashionable clothes. They made themselves prominent among the artists, icons, and heroines of their age, pursuing experience in ways that their mothers could never have imagined, seeking to define what it was to be young and a woman in an age where the smashing of old certainties had thrown the world wide open. Talented, reckless and wilful, with personalities that transcended their class and background, they re-wrote their destinies in remarkable, entertaining and sometimes tragic ways. And between them they blazed the trail of the New Woman around the world.*

**Read On-- Biography**

**Aldous Huxley**

**New York Magazine**

**Six Women of a Dangerous Generation**

**Lady in the Dark**

### ***The Lives and Adventures of Richard Halliburton and Paul Mooney***

Presents a comprehensive A to Z reference with approximately 450 entries providing facts about contemporary British poets, including their major works of poetry, concepts and movements.

The essays in this volume take up the challenge of working out -- or reworking -- the problematics of the borders, the boundaries and the frameworks that structure our various and multiple notions of identity -- textual, personal, collective, generic, and disciplinary. The contributors to this volume write about subjects (and are often themselves subjects) who "refuse to occupy a single territory" -- who cross geographical, cultural, national, linguistic, generic, specular and disciplinary borders. Essays by Kathryn Hellerstein, Anita Goldman, Jane Marcus and Scott Malcomson explore the semiotics of exile and the problem of its representation in the lives and writings of individual artists and intellectuals.

Autobiographical criticism, as represented in the essays by Nancy Miller and Sara Suleri, enlarges our conventional notions of what constitutes literature in general and criticism in particular.

T. S. Eliot once spoke of a lifetime burning in every moment. He had the mind to conceive a perfect life, and he also had the honesty to admit he could not meet it. 'He was a man of extremes whose deep flaws and high virtues were interfused,' writes Lyndall Gordon in this perceptive and innovative biography of the great poet. She brilliantly explores his poetry, drama and essays in relationship to the four quite different women in his life and to his time in America and England. *The Imperfect Life of T.S. Eliot* follows the trials of a searcher whose flaws and doubts speak to all of us whose lives are imperfect.

More than 500 alphabetically arranged entries by more than

200 expert contributors overview the complex relationship between literature and politics.

Neruda

Women's Writing in English in a European Context

Encyclopedia of Women Social Reformers

Frances Partridge

Commonwealth of Letters

As Wonderful as All That?

Dazzlingly beautiful, highly intelligent and an extraordinary force of energy, Nancy Cunard was an icon of the Jazz Age, said to have inspired half the poets and novelists of the twenties. Born into a life of wealth and privilege, yet one in which she barely saw her parents, Nancy rebelled against expectations and pursued a life in the arts. She sought the constant company of artists, writers, poets and painters, first in London's Soho and Mayfair, and then in the glamorous cafes of 1920s Paris. This is the remarkable story of Nancy's Paris life, filled with art, sex and alcohol. She became a muse to Wyndham Lewis, Constantin Brâncusi sculpted her, Man Ray photographed her and she played tennis with Ernest Hemingway. She had many love affairs, the most significant of which are included in this book: the American poet Ezra Pound, the novelists Aldous Huxley and Michael Arlen, the French poet Louis Aragon and finally and controversially the black American pianist Henry Crowder, with whom she ran her printing press in Paris. She was also shaped by her lifelong friendship with George Moore, her

## Online Library Nancy Cunard A Biography

mother's lover. This tempestuous tale of passion and intrigue is as much a portrait of twenties Paris as it is the story of an extraordinary woman who defined her age.

Looks at the life of Nancy Cunard, a writer and activist who gave up a fantasy life to fight a lifelong battle against social injustice.

Heiress, Muse, Political Idealist

The Dangerous Flood of History

Reading Lists for Every Taste

Magnificent Rebel

A Monograph on His Almost Lost Music

An Intimate Biography