

Britain In Close Up

This “splendidly narrated” chronicle of the British Empire’s ascent during the French and Indian War “will enthrall all lovers of history told well” (Publishers Weekly, starred review). If not for the events of 1759, the history of the modern world would have been drastically different. Called the “Year of Victories,” 1759 was the fourth year in the Seven Years War (also known as the French and Indian War). Marshalling an impressive wealth of historical research into a sweeping narrative, award-winning historian McLynn reveals how the French defeat of 1759 paved the way for the British Empire and the dominance of the English language. McLynn interweaves numerous primary sources, from the Vatican’s archives to Native American oral histories. Each chapter begins with an examination of a significant cultural milestone from the fateful year in question, providing essential human context for this tale of nations. With provocative insight and rigorous argument, McLynn concludes that the birth of the British Empire was a consequence more of luck than of rigorous planning. “McLynn’s feisty and highly personal take on the pivot point of the Seven Years War adds fresh perspectives to the old story.” —The Times Literary Supplement “Magnificent.” —Sunday Express

This encyclopedic account of the Second World War is an exhaustive resource for school reports and war buffs alike. Through daily entries that chart the rise, peak years, and ultimate close to the war, this volume provides readers with a comprehensive examination of World War II, the war that affected Europe for decades after and made the United States into a world power. Rich prose capsules and vivid historical photographs bring to life the famous battles,

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key figures, and important treaties that made up the greatest worldwide conflict in modern history.

Britain's largest scale road atlas, the AA Close-up Britain Road Atlas (A4) provides super clear mapping at an ultra large scale of 1.5 miles to 1 inch. Static speed camera locations with speed limits are pinpointed, as are traffic signs and road markings. Cycle routes with steep gradients are shown and over 30 categories of places to visit are highlighted, from steam railways and castles to theme parks and gardens. Plus, 2,000 AA recommended pubs, campsites, and golf courses are also shown on the map. Each page is titled with its geographical location so you can turn to the page you need more easily. 53 town plans are provided, plus 10 airport and ferry port plan, and Central London mapping. A comprehensive 60,000 place name index is included. The paper in this atlas is produced from environmentally sustainable sources.

This translation provides fascinating insights into a critical period in Moroccan history and Moroccan-British relations during the nineteenth century. Using the life and work of the British representative in Tangier, John Drummond Hay, an individual who personally experienced the relations between the two countries and contributed directly to them for a period of almost half a century, the author observes the nature of these relations and the interwoven threads which governed and directed them.

Et indblik i reklamernes varierede sprogbrug og indsigt i kultur- og samfundsforhold i de engelsktalende lande. Indeholder en række trykte reklamer og et udbud af tekster med forskellige indgangsvinkler til temaet

An immersive portrait of the lives of the British in India, from the seventeenth century to

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Independence Who of the British went to India, and why? We know about Kipling and Forster, Orwell and Scott, but what of the youthful forestry official, the enterprising boxwallah, the fervid missionary? What motivated them to travel halfway around the globe, what lives did they lead when they got there, and what did they think about it all? Full of spirited, illuminating anecdotes drawn from long-forgotten memoirs, correspondence, and government documents, *The British in India* weaves a rich tapestry of the everyday experiences of the Britons who found themselves in "the jewel in the crown" of the British Empire. David Gilmour captures the substance and texture of their work, home, and social lives, and illustrates how these transformed across the several centuries of British presence and rule in the subcontinent, from the East India Company's first trading station in 1615 to the twilight of the Raj and Partition and Independence in 1947. He takes us through remote hill stations, bustling coastal ports, opulent palaces, regimented cantonments, and dense jungles, revealing the country as seen through British eyes, and wittily reveling in all the particular concerns and contradictions that were a consequence of that limited perspective. *The British in India* is a breathtaking accomplishment, a vivid and balanced history written with brio, elegance, and erudition.

Close Up was the first English-language journal of film theory. Published between 1927 and 1933, it billed itself as "the only magazine devoted to film as an art," promising readers "theory and analysis: no gossip." The journal was edited by the writer and filmmaker Kenneth Macpherson, the novelist Winifred Bryher, and the poet H. D., and it attracted contributions from such major figures as Dorothy Richardson, Sergei Eisenstein, and Man Ray. This anthology presents some of the liveliest and most important articles from the publication's short but influential history. The writing in *Close Up* was theoretically astute, politically incisive, open

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to emerging ideas from psychoanalysis, passionately committed to "pure cinema," and deeply critical of Hollywood and its European imitators. The articles collected here cover such subjects as women and film, "The Negro in Cinema," Russian and working-class cinema, and developments in film technology, including the much debated addition of sound. The contributors are a cosmopolitan cast, reflecting the journal's commitment to internationalism; *Close Up* was published from Switzerland, printed in England and France, and distributed in Paris, Berlin, London, New York, and Los Angeles. The editors of this volume present a substantial introduction and commentaries on the articles that set *Close Up* in historical and intellectual context. This is crucial reading for anyone interested in the origins of film theory and the relationship between cinema and modernism.

Early cinemas were noisy places with pianos, organs, ensembles of all varieties and sometimes full orchestras accompanied films. Britain, a key cultural player in the entertainment world both at the time and now, has a different history than the US of musical cultures and film production.

The first in a three-volume sequence, this book covers the period between 1900 and 1929, providing a perceptive and thorough analysis of British literature within its historical, cultural and artistic context. It identifies the crucial, interwoven relationships between literature and the visual arts, modern poetry, popular fiction, journalism, cinema, music and radio. Much factual detail and a literary chronology guide the reader through the text.

In a market long dominated by Hollywood, French films are consistently the most widely

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distributed non-English language works. French cinema, however, appears to undergo a transformation as it reaches Britain, becoming something quite different to that experienced by audiences at home. Drawing on extensive archival research the authors examine in detail the discourses, debates and decisions which have determined the place accorded to French cinema in British film culture. In so doing they provide a fascinating account of this particular instance of transnational cinematic traffic while simultaneously shedding new light on British film history. From the early days of the Film Society, via the advent of the X certificate to the new possibilities of video and DVD, this book reveals the complex and detailed history of the distribution, exhibition, marketing and reception of French cinema in Britain.

Explores modernist aesthetics and cultural exchange in Britain, France and beyond
Offers cutting-edge explorations of different aspects of artistic exchange between Britain and France, written by experts on both sides of the Channel
Provides original close readings of canonical and marginalised modernist texts
Opens up new conceptual paradigms by probing multiple meanings related to 'crossing' and 'channelling'
modernism
Organises chapters around three key themes of 'translating', 'fashioning', 'mediating' that intervene in the new modernist studies
Described by Katherine Mansfield in 1921 as 'a great cold sword between you and your dear love Adventure', in the early twentieth century the English Channel, or 'La Manche' in French, represented both a political and intellectual barrier between European avant-gardism and British

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restraint, and a bridge for cultural connection and aesthetic innovation. Organised around key terms 'Translating', 'Fashioning' and 'Mediating', this book presents ten original essays by scholars working on both sides of the Channel. Cross-Channel Modernisms historicises artistic exchanges in Britain, France and beyond and proposes a rich conceptual apparatus of 'crossings' and 'channels' through which we can read modernism and understand it as emerging from, and intervening in, an always-already shifting, multivalent, international context.

This new, updated edition of *The Battle of Britain on Screen* examines in depth the origins, development and reception of the major dramatic screen representations of 'The Few' in the Battle of Britain produced over the past 75 years. Paul MacKenzie explores both continuity and change in the presentation of a wartime event that acquired and retains near-mythical dimensions in popular consciousness and has been represented many times in feature films and television dramas. Alongside relevant technical developments, the book also examines the social, cultural, and political changes occurring in the second half of the 20th century and first decade of current century that helped shape how the battle came to be framed dramatically. This edition contains a new chapter looking at the portrayal of the Battle of Britain at the time of its 70th anniversary. Through its perceptive demonstration of how our memory of the battle has been constantly reshaped through film and television, *The Battle of Britain on Screen* provides students of the Second World War, 20th-century Britain and film

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history with a thorough and complex understanding of an iconic historical event.

Color photographs provide an aerial view of Britain's seashores, harbors, mountains, rivers, castles, cities, bridges, parks, historic buildings, and ruins

How did Great Britain, which entered the twentieth century as a dominant empire, reinvent itself in reaction to its fears and fantasies about the United States?

Investigating the anxieties caused by the invasion of American culture—from jazz to Ford motorcars to Hollywood films—during the first half of the twentieth century, Genevieve Abravanel theorizes the rise of the American Entertainment Empire as a new style of imperialism that threatened Britain's own. In the early twentieth century, the United States excited a range of utopian and dystopian energies in Britain. Authors who might ordinarily seem to have little in common—H.G. Wells, Aldous Huxley, and Virginia Woolf—began to imagine Britain's future through America. Abravanel explores how these novelists fashioned transatlantic fictions as a response to the encroaching presence of Uncle Sam. She then turns her attention to the arrival of jazz after World War I, showing how a range of writers, from Elizabeth Bowen to W.H. Auden, deployed the new music as a metaphor for the modernization of England. The global phenomenon of Hollywood film proved even more menacing than the jazz craze, prompting nostalgia for English folk culture and a lament for Britain's literary heritage. Abravanel then refracts British debates about America through the writing of two key cultural critics: F.R. Leavis and T.S. Eliot. In so doing, she demonstrates the interdependencies of some of the most

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cherished categories of literary study-language, nation, and artistic value-by situating the high-low debates within a transatlantic framework.

Between 1927 and 1933, the journal "Close Up" championed a European avant-garde in film-making. This volume republishes articles from the journal, with an introduction and a commentary on the lives of, and complex relationships between, its writers and editors.

Covering the whole of Britain and Ireland, this atlas shows toll points, A and B roads, primary routes and motorways. The title also has a comprehensive index with 4500 place names.

This illustrated two-volume set is a compendium of more than 50 monographs published by the British Film Institute since 1992. Each entry focuses on a single great film of world cinema, presenting an essay by a prominent critic, novelist, academic, or filmmaker. You will read Camille Paglia on *The Birds*, Richard Schickel on *Double Indemnity*, Salman Rushdie on *The Wizard of Oz*, and many more. Such a spectrum of critics, covering an equally broad selection of films, emphasizes the diversity of ways in which people experience cinema. *Film Classics* showcases a breadth of styles and approaches to contemporary film criticism, offering informed and lively critiques of some of the most notable works in the history of film.

This timely history explores the entry, reception and resettlement of refugees across twentieth-century Britain. Focusing on four cohorts of refugees – Jewish and other

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refugees from Nazism; Hungarians in 1956; Ugandan Asians expelled by Idi Amin; and Vietnamese 'boat people' who arrived in the wake of the fall of Saigon – Becky Taylor deftly integrates refugee history with key themes in the history of modern Britain. She thus demonstrates how refugees' experiences, rather than being marginal, were emblematic of some of the principal developments in British society. Arguing that Britain's reception of refugees was rarely motivated by humanitarianism, this book reveals the role of Britain's international preoccupations, anxieties and sense of identity; and how refugees' reception was shaped by voluntary efforts and the changing nature of the welfare state. Based on rich archival sources, this study offers a compelling new perspective on changing ideas of Britishness and the place of 'outsiders' in modern Britain.

The Island of the Mighty stands on the brink of war with the Roman Empire. Excalibur--the sword forged by the gods in the dawn of days and passed down through generations of High Kings--is lost. Can Britain stand without the help of the gods? Presents an introduction to the history, geography, and culture of Europe, offering a variety of reading selections and activities for students in grades five through eight. The classic text, with a new introduction by Anthony Barnett In this classic text, first published in 1977, Tom Nairn memorably depicts the “slow foundering” of the United Kingdom on the rocks of constitutional anachronism, its fall from empire and the gathering force of civic nationalism. Rich in comparisons between the nationalisms of

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the British Isles and those of the wider world, *The Break-Up of Britain* concludes by reflecting on the Janus-faced nature of national identity. Postscripts from the Thatcher and New Labour years trace the political strategies whose upshot accelerated the demise of a British order they were intended to serve. As a second Scottish independence referendum beckons, a new introduction by openDemocracy's Anthony Barnett underlines the book's enduring relevance.

This is the gripping story of the Battle of Britain; of some of the most fateful weeks in history. Drawing on eyewitness accounts from both the RAF and the Luftwaffe, this is a compelling story of history in the making through an intensely fought battle, taking the reader into the heart of the action as told by those who fought and experienced it. The book not only captures the often savage reality of the air battles over the Channel and southern England, but it also traces the true course of the Battle of Britain as it unfolded between August 6th and September 15th, 1940 as the German and British Commanders made their fateful decisions, and Spitfires and Messerschmitts whirled and fought in the skies. It was in these six weeks that the fate of the war, and Britain, were to be decided. A classic account of one of the Second World War's most iconic battles, perfect for readers of Max Hastings or James Holland.

How to Do Things with Books in Victorian Britain asks how our culture came to frown on using books for any purpose other than reading. When did the coffee-table book become an object of scorn? Why did law courts forbid witnesses to kiss the Bible? What made Victorian cartoonists mock commuters who hid behind the newspaper, ladies who matched their books' binding to their dress, and servants who reduced newspapers to fish 'n' chips wrap? Shedding new light

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on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well as the urban sociology of Henry Mayhew, Leah Price also uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knickknacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, defaced, exchanged, or discarded, printed matter participated, and still participates, in a range of transactions that stretches far beyond reading. Supplementing close readings with a sensitive reconstruction of how Victorians thought and felt about books, Price offers a new model for integrating literary theory with cultural history. *How to Do Things with Books in Victorian Britain* reshapes our understanding of the interplay between words and objects in the nineteenth century and beyond.

In recent years the use of film and video by British artists has come to widespread public attention. Jeremy Deller, Douglas Gordon, Steve McQueen and Gillian Wearing all won the Turner Prize (in 2004, 1996, 1999 and 1997 respectively) for work made on video. This fin-de-siecle explosion of activity represents the culmination of a long history of work by less well-known artists and experimental film-makers. Ever since the invention of film in the 1890s, artists have been attracted to the possibilities of working with moving images, whether in pursuit of visual poetry, the exploration of the art form's technical challenges, the hope of political impact, or the desire to re-invigorate such time-honoured subjects as portraiture and landscape. Their work represents an alternative history to that of commercial cinema in Britain - a tradition that has been only intermittently written about until now. This major new book is the first comprehensive history of artists' film and video in Britain. Structured in two parts ('Institutions' and 'Artists and Movements'), it considers the work of some 300 artists, including

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Kenneth Macpherson, Basil Wright, Len Lye, Humphrey Jennings, Margaret Tait, Jeff Keen, Carolee Schneemann, Yoko Ono, Malcolm Le Grice, Peter Gidal, William Raban, Chris Welsby, David Hall, Tamara Krikorian, Sally Potter, Guy Sherwin, Lis Rhodes, Derek Jarman, David Larcher, Steve Dwoskin, James Scott, Peter Wollen and Laura Mulvey, Peter Greenaway, Patrick Keiller, John Smith, Andrew Stones, Jaki Irvine, Tracy Emin, Dryden Goodwin, and Stephanie Smith and Ed Stewart. Written by the leading authority in the field, *A History of Artists' Film and Video in Britain, 1897-2004* brings to light the range and diversity of British artists' work in these mediums as well as the artist-run organisations that have supported the art-form's development. In so doing it greatly enlarges the scope of any understanding of 'British cinema' and demonstrates the crucial importance of the moving image to British art history.

Written together with friend and journalist Boyd Hilton, this is a look at a year in the lives of Matt Lucas and David Walliams-the good, the bad, the mundane, and the monumental. The year covered includes a mammoth nine-month Spinal Tap-esque tour where "Little Britain" goes in search of Great Britain. This milestone book offers an unrivaled close-up of a classic British comedy act, as it happens, at the height of its powers. But it is also a journey into their pasts, reflecting on how they achieved their success. It covers their childhoods, family life, and early comedy performances as they found their feet; their complex friendship and working relationship; and the increasingly insane world they now inhabit. Mixing memoir and travelogue to paint an engrossing portrait of fame and comic genius, "Inside Little Britain" is a candid look inside the celebrity bubble in all its glamour and awfulness.

INSTALLATION ART IN CLOSE-UP A huge array of contemporary artists are studied and

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illustrated in this new book on installation and environmental art, including: Andy Goldsworthy, Mark Rothko, Barnett Newman, David Nash, Richard Long, Hamish Fulton, Hans Haacke, Wolfgang Laib, Joseph Beuys, Ad Reinhardt, Louise Nevelson, Tony Cragg, Cornelia Parker, Rebecca Horn, Constantin Brancusi, James Turrell, Donald Judd, Christo, Robert Morris, Lawrence Weiner, Robert Irwin, Jannis Kounellis, Donna Dennis, Ian Hamilton Finlay, Alan Sonfist, Alice Aycock, Mary Miss, Nancy Holt, Walter de Maria, Dennis Oppenheim, Jackie Winsor, Richard Serra, Carl Andre, Frank Stella, Robert Ryman, Robert Smithson, Dan Flavin, Eva Hesse, Sol LeWitt, and Barbara Kruger. This is a book of rows of steel cubes, lightning fields, galleries of soil and horses, leaf sculptures, entropy, earthworks, floor-to-ceiling slogans, snow circles, floor spreads, mapworks, walks, reshaped volcanoes, birds in space, fluorescent lamps, TV monitors, mirrors, interior lakes, wrapped buildings, spiral jetties, underground labyrinths, stellar observatories, steam pieces, gardens, embankments, holes, concrete poetry, slate stacks, artificial rivers, and stoves. An installation is the management of a whole space or environment - floor, walls, ceiling, furnishings, lighting and doorways, as in Rebecca Horn's Ballet of the Woodpecker, a room full of mirrors, or Sylvia Stone's Crystal Palace. Artists aren't content anymore to demurely hang paintings on walls, or peacefully place sculptures on pedestals. Art exhibitions now are an art of environments, with TV monitors, computers, scaffolding, video cameras, supports, bones, wire mesh and a zillion other items everywhere (though video screens are the favourite installation media). The classic type of installation art developed out of the 1960s, out of performance art, Process art, ABC art, Minimal and Postminimal art. Even today one of the most common forms of installation art is a bunch of TV monitors hooked up together (or often a video projector) showing grainy video images of

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people accompanied by an atmospheric soundtrack. Art in Close-Up Series. Bibliography, notes. Fully illustrated. 320pp.

A study of a range of aspects of contemporary Britain, including government and politics, society and culture, education and religion. In examining the changes which the nation is undergoing, it offers a vision of Britain's future in the 21st century. Exer.

Britain in Close-up Longman Group

The best guide to the country, packed with full-color photographs of the highest caliber This magnificent collection of photographs captures not only Britain's splendid natural beauty, but the very essence of the land—its people, its history, its architecture, and its customs. Stunning pictures transport readers on a journey county by county through England, Scotland, and Wales, with extended captions that bring each image to life. From cottages to cathedrals, from palaces to promenades, and from Stonehenge to the works of modern British sculptors, this is a stunning photographic celebration of Britain's glorious past and thriving present.

Britain's Hoverflies is a beautifully illustrated photographic field guide to the hoverflies of Britain, focusing on the species that can be most readily identified. It is the perfect companion for wildlife enthusiasts, professional ecologists and anyone else with an interest in this fascinating group of insects, and is designed

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to appeal to beginners and experts alike. Accessible, authoritative and easy to use, this book contains hundreds of remarkable photographs of the various life stages of those species that can be identified by eye or with a magnifying glass, with coverage of at least one representative from each of the British genera. It also features an essential guide to the hoverfly tribes. Detailed species accounts summarize the species' status, highlight the key identification features, provide notes on behaviour and habitat requirements and include flight-period charts and up-to-date distribution maps. Sections on hoverfly biology, where and when to look for hoverflies, legislation and conservation, photographing hoverflies, recording hoverflies and gardening for hoverflies are also included. This fully revised and updated second edition: Features more than 650 stunning colour photographs Provides detailed information for the 167 species that can be most readily identified, including at least one species from each of the 68 genera recorded in Britain Includes a complete list of the 283 hoverfly species recorded in Britain to date, with an indication of how difficult each is to identify Take to the open road with DK Eyewitness Back Roads Great Britain and discover 25 leisurely drives through the country's beautiful villages and stunning landscapes. Explore the spectacular scenery of the Lake District, follow a whiskey trail through the Highlands or discover picturesque coastal villages in

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Cornwall. Packed with insider tips and information, this easy-to-use e-guide reveals incredible sights, hidden gems, and authentic local experiences that can be discovered only by road. Inside DK Eyewitness Back Roads Great Britain: - 25 easy-to-follow driving tours, each lasting one to five days - Guided walks take you through Great Britain's historic towns and villages - Experts suggest the best off-road activities in each area, from whiskey trails to water sports - Contains essential travel tips, including our pick of where to stay, eat, and shop, plus useful travel, visa, and health information - Covers all the UK rules of the road - Includes postcodes for use with GPS, plus information on road conditions and parking tips - Covers Cornwall, Devon, the Jurassic Coast, Salisbury, Bath, Glastonbury, the Cotswolds, the Chilterns, the South Downs, Brighton, Kent, Cambridgeshire, Norfolk, the Brecon Beacons, West Wales, Snowdonia, Offa's Dyke, the Peak District, Yorkshire, the Lake District, Northumbria, Edinburgh, Rosslyn Chapel, Fife, the Scottish Highlands, the Scottish Lochs, Aberdeen, Inverness, and more Staying for longer and looking for a more comprehensive e-guide to Great Britain? Try our DK Eyewitness Travel Guide Great Britain.

Broadmoor. Few place names in the world have such chilling resonance. For over 150 years, it has contained the UK's most violent, dangerous and psychopathic. Since opening as an asylum for the criminally insane in 1863 it has

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housed the perpetrators of many of the most shocking and appalling crimes in history; including Jack the Ripper suspect James Kelly, serial killers Peter Sutcliffe, John Straffen and Kenneth Erskine, murderer and rapist Robert Napper, the teacup poisoner Graham Young, armed robber Charles Bronson, East End gangster Ronnie Kray, child killer Ian Brady, London nail bomber David Copeland and cannibal Peter Bryan. The truth about what goes on behind the Victorian walls of the high-security hospital has largely remained a mystery, but now with unprecedented access investigative journalist Jonathan Levi and cultural historian Emma French reveal all, after spending 12 months observing and speaking to those on the inside. Based on research from Broadmoor's closely guarded archives, interviews with the staff that work there - including nurses, psychiatrists, therapists, security guards - and above all the patients themselves, Inside Broadmoor is the most comprehensive study of the institution to-date. Published on the dawn of a new era as a £242m, state-of-the-art new building opens, this is the full story of Broadmoor's past, present and future and a dark but enlightening journey into the minds of Britain's most evil and how they are treated.

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