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Autore	Lane Carl
Titolo	A nation wholly free : the elimination of the national debt in the age of Jackson / / Carl Lane
Pubbl/distr/stampa	Yardley, Pennsylvania : , : Westholme Publishing, , [2014] ©2014
ISBN	1-59416-587-4
Descrizione fisica	1 online resource (192 pages)
Disciplina	973.56092
Soggetti	Debts, Public - United States - History - 19th century United States Politics and government 1825-1829 United States Politics and government 1829-1837 United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Crisis and promise : December 1824-March 1825 -- The crisis and promise of 1824-1825 in historical context -- The national debt and the failure of the Adams administration -- The accession of Jackson and the end of internal improvements -- Jackson, the Bank War, and the national debt -- The Nullification Crisis and debt freedom -- Awaiting debt freedom, 1833-1834 -- Debt freedom and the meaning of Jacksonian democracy -- Surplus, distribution, and the end of debt freedom -- Then and now.
Sommario/riassunto	When President James Monroe announced in his 1824 message to Congress that the [nation's] large public debt, [accumulated since the Revolution], would be extinguished on January 1, 1835, Congress crafted legislation to transform that prediction into reality. Yet John Quincy Adams, Monroe's successor, seemed not to share the commitment to debt freedom, resulting in the rise of opposition to his administration and his defeat for reelection in the bitter presidential campaign of 1828. The new president, Andrew Jackson, was thoroughly committed to debt freedom, and when it was achieved, it became the only time in American history when the country carried no national debt. Lane shows that the great and disparate issues that confronted

Jackson, such as internal improvements, the "war" against the Second Bank of the United States, and the crisis surrounding South Carolina's refusal to pay federal tariffs, become unified when debt freedom is understood as a core element of Jacksonian Democracy.--

2. Record Nr.	UNINA9910964338003321
Titolo	Textual & visual selves : photography, film, and comic art in French autobiography / / edited by Natalie Edwards, Amy L. Hubbell, and Ann Miller
Pubbl/distr/stampa	Lincoln [Neb.], : University of Nebraska Press, c2011
ISBN	9786613592996 9781280497766 1280497769 9780803237995 0803237995
Edizione	[1st ed.]
Descrizione fisica	1 online resource (286 p.)
Altri autori (Persone)	EdwardsNatalie HubbellAmy L MillerAnn <1949 Sept. 1->
Disciplina	840.9/35
Soggetti	French prose literature - History and criticism Authors, French - Biography - History and criticism Art in literature Autobiography - Authorship Visual perception in literature Literature and photography - France Self in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Title Page; Copyright Page; Contents; Illustrations; Acknowledgments; Introduction: Textual and Visual Selves; 1. Beyond Autobiography; 2. Chronicles of Intimacy: Photography in

Autobiographical Projects; 3. The Absent Body: Photography and Autobiography in Helene Cixous's *Photos de racines* and Annie Ernaux and Marc Marie's *L'Usage de la photo*; 4. The Photobiographical Today: Signs of an Identity Crisis?; 5. Reclaiming the Void: The Cinematographic Aesthetic of Marguerite Duras's Autobiographical Novels
6. Illustration Revisited: Phototextual Exchange and Resistance in Sophie Calle's *Suite venitienne*7. Viewing the Past through a "Nostalgeric" Lens: Pied-Noir Photodocumentaries; 8. Georges Perec, Memory, and Photography; 9. The Self-Portrait in French Cinema: Reflections on Theory and on Agnes Varda's *Les Glaneurs et la glaneuse*; 10. Autobiography in *Bande Dessinée*; Contributors; Index

Sommario/riassunto

Autobiography in France has taken a decidedly visual turn in recent years: photographs, shown or withheld, become evidence of what was, might have been, or cannot be said; photographers, filmmakers, and cartoonists undertake projects that explore issues of identity. *Textual and Visual Selves* investigates, from a variety of theoretical perspectives, the ways in which the textual and the visual combine in certain French works to reconfigure ideas-and images-of self-representation. Surprisingly, what these accounts reveal is that photography or film does not necessarily serve to shore up the refer
