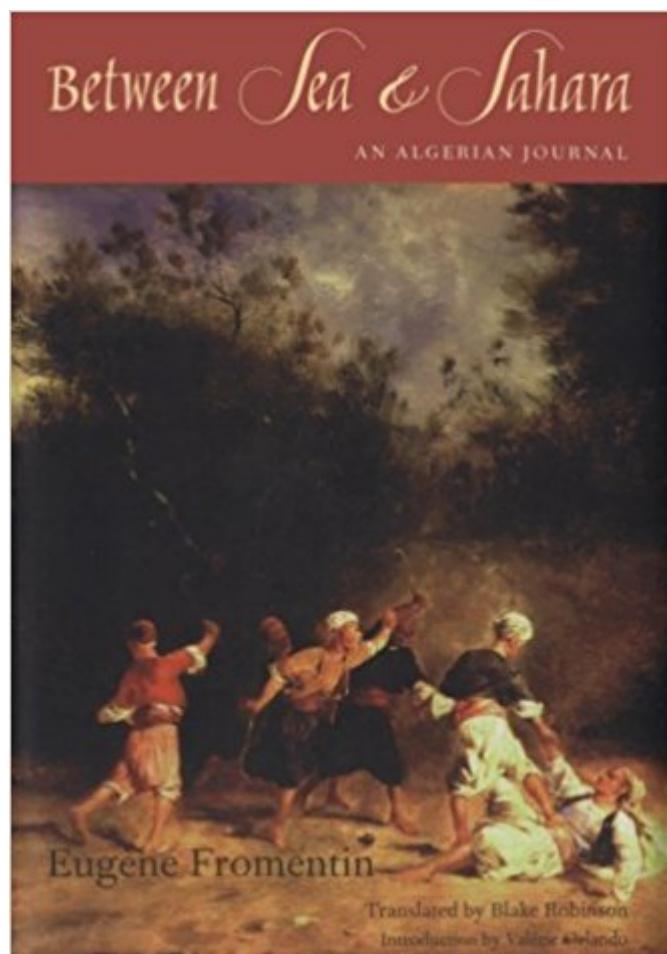


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# Between Sea And Sahara: An Algerian Journal



## Synopsis

Between Sea and Sahara gives us Algeria in the third decade of colonization. Written in the 1850s by the gifted painter and extraordinary writer Eugene Fromentin, the many-faceted work is travelogue, fiction, stylized memoir, and essay on art. Fromentin paints a compelling word picture of Algeria and its people, questioning France's and his own role there. He shows French dynamism tending to arrogance, tinged with malaise, as well as the complexity of the Algerians and their canny survival tactics. In his efforts to capture the non-Western world on paper as well as on canvas, Fromentin reveals much about the roots of a colonial relationship that continues to affect the Algeria of today. He also reveals his own development as painter, writer and human being. Now available for the first time in English, Between Sea and Sahara appeals to today's reader on many levels as a story of color, romance, and dramatic tension; as an eyewitness account of the colonial experience in Algeria; as a study in trans-genre text, foreshadowing Fromentin's psychological masterpiece, the novel *Dominique*. And, as Valérie Orlando points out in her introduction, Fromentin opens a window on the ethos informing the fashion of Orientalism that flourished with colonialism.

## Book Information

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Average Customer Review: 4.0 out of 5 stars 1 customer review

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## Customer Reviews

Text: English (translation) Original Language: French

Eugene Fromentin (1820-1876) was a master in two arts. Especially known for his paintings of North Africa, he was the author of two travel books on the region. He also wrote the novel

Dominique and a work on Flemish and Dutch painting. Both Flaubert and George Sand thought highly of him as a writer. Blake Robinson is a translator from French and Italian. He lives in Miami and Washington, D.C.

It's fine, but the image on the back deceived me into expecting that Fromentin's drawings on the trip would be included. I bought it because of the art, and the art is not there.

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