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Individualism in French Poetry, 1686-1760

Sixth Sense Individualism In French Poetry 1686 1760

RJ Shavelson



Sixth Sense Individualism In French Poetry 1686 1760:

The Sixth Sense Robert Finch, 1966 **French Individualist Poetry 1686-1760** Robert Finch, Eugène

Joliat, 1971-12-15 This anthology has a double aim to present a body of poetry none of it easily available some of it never before reproduced and to point up a particular trend until now nearly lost sight of in the maze of generalizations about eighteenth century French poetry This trend called individualist in contradistinction to the academic and universalist trends of the century has been chosen since it is the least known and most original of the three The individualist poets are avowed moderns and their attitude toward poetry and their concept of its nature often anticipate attitudes held by our poets of our own time There has not been available to this point a sufficiently representative body of poems by these poets a gap that Professors Finch and Joliat have attempted to fill with their anthology Readers will find the notes to the poems especially useful since many of them provide out of the way background material and as well offer new insights into the poetry of the individualist poets as a group **Profiles in Canadian Literature 7** Jeffrey M. Heath, 1991-09-01 Profiles in Canadian

Literature is a wide ranging series of essays on Canadian authors Each profile acquaints the reader with the writer's work providing insight into themes techniques and special characteristics as well as a chronology of the author's life Finally there is a bibliography of primary works and criticism that suggests avenues for further study I know of no better introduction to these writers and the studies in question are full of basic information not readily obtainable elsewhere U of T Quarterly

Literary and Linguistic Theories in Eighteenth-century France Edward Nye, 2000 Linguistic theories in the eighteenth century are also theories of literature and art and it is probably better therefore to think of them as aesthetic theories As such they are answers to the age old question what is beauty but formulated also to respond to contemporary concerns Edward Nye considers a wide range of authors from these two perspectives and draws the following conclusions etymology is a theory of poetry dictionaries of synonymy prosody and metaphor are theories of preciosity and Sensualism is a theory of artistic representation The Sixth Canon Barbara Warnick, 1993 Traces the influence of Cartesian psycho physiology the British empiricism on British rhetoricians of the late eighteenth century *The Poetry of Francisco de la Torre* John Gethin Hughes, 1982-12-15 Francisco de la Torre has long been praised as an outstanding poet in the mould of Garcilaso de la Vega and his simplicity of style and soft gentle Arcadian environment of his poetry have been emphasized In this volume Professor Hughes attempts to define more accurately the position of Francisco de la Torre's verse in the evolution of Spanish poetry in the sixteenth century revealing that Torre's vision of the pastoral world and his poetic language show him to be a transitional poet of considerable quality and substance and not merely an imitator of Garcilaso Hughes demonstrates that while some of Torre's poetry follows a general pastoral pattern his descriptions are characterized by a sense of movement through a shifting perspective and that even in poems with a traditional pastoral setting the descriptions sometimes negate the pastoral qualities The author also shows that Torre rather than looking back towards Garcilaso and his contemporaries is already

anticipating especially in his stylistic technique and in his view of nature the attitude of the seventeenth century **Theatre in French Canada** Leonard E. Doucette, 1984-12-15 It is only recently that historians of the theatre in French Canada have turned their attention to playwrights active before the twentieth century Their practice had been to trace the roots of theatre to mid 1930s to the appearance of Father Emile Legault and his troupe the Compagnons de Saint Laurent dismissing what had gone before In this innovative history Leonard Doucette sets out deal for the first time with all plays that have survived to 1867 and to link them with the evolution of politics institutions and culture in French Canada The study of theatre has often been handicapped also by the outdated practice of defining the literary cultural history of a nation by identifying the masterpieces produced in specific periods and then defining other works in terms of what they are not The surprisingly rich and varied history of theatrical forms in French Canada has just begun to receive the attention it deserves from scholars Some of the texts and authors referred to in this history are identified for the first time the materials cited and conclusions drawn are based upon original research in major Canadian libraries as well as the works of published critics and historians The result is an excellent introduction to the various forms theatre has taken and the problems it has encountered in French Canada **Literary History of Canada** Carl F. Klinck, Alfred G. Bailey, Claude Bissell, Roy Daniells, Northrop Frye, Desmond Pacey, 1976-12-15 Hailed as a landmark in Canadian literary scholarship when it was originally published in 1965 the Literary History of Canada is now being reissued revised and enlarged in three volumes This major effort of a large group of scholars working in the field of English language Canadian literature provides a comprehensive up to date reference work It has already proven itself invaluable as a source of information on authors genres and literary trends and influences It represents a positive attempt to give a history of Canada in terms of writings which deserve attention because of significant thought form and use of language Volume 3 has been newly written for this edition of the History and covers the years from about 1960 to 1974 The contributors to this volume are Claude Bissell Desmond Pacey Lauriat Lane jr Michael S Cross Thomas A Goudge John Webster Grant John H Chapman William E Swinton Henry B Mayo Malcolm Ross Brandon Conron Clara Thomas Sheila A Egoff John Ripley William H New George Woodcock and Northrop Frye The Idea of Decadence in French Literature, 1830-1900 A.E. Carter, 1978-12-15 The cult of decadence is usually dismissed as an eccentricity of French literature a final twitter of Romantic neurosis convulsing the lunatic fringe of letters during the last third of the nineteenth century However the nineteenth century s preoccupation with decadence provides us with a key to the secret places of its thought to all the obscure passages and backstairs behind the triumphant facade Between 1814 and 1914 there was no sense of disaster no tragic sense Civilization had become a habit a side product of political constitutions and applied science History was viewed pragmatically of what use were such traditional symbols as throne and altar Both are essentially propitiatory evidence of man s uneasy knowledge that power is dangerous and destiny implacable And both seemed anachronisms in a world where it was thought human reason had solved or would solve all the old problems The theory of

decadence is very largely a protest against this comfortable belief Had the decadents not written we should hardly suspect that the nineteenth century suffered from the same doubts and hesitations as all other ages before and since **Writers**

Directory NA NA,2016-03-05 **Crispin Ier** A. Ross Curtis,1972-12-15 Raymond Poisson a contemporary of Moli re was the leading comic actor with the troupe of the H tel de Bourgogne and later at the Com die Fran aise during the first five years of its existence He popularized one of the French stage s best loved stock characters the impudent servant Crispin while finding time to supply his troupe with short comedies in which he himself starred This study is thoroughly documented and reflects the author s detailed knowledge of and interest in the period It establishes Poisson s place in theatrical history and illuminates a whole tradition in French theatre in the seventeenth century Tuscan and Etruscan Herbert J Izzo,1972-12-15 The Italian spoken in most of Tuscany is characterized by a number of peculiar pronunciations which for over half a century Romance scholars have explained by a theory of linguistic substratum influence This theory postulates that present day Tuscan pronunciation is a survival of the foreign accent with which the ancient Etruscans must have spoken Latin when Rome first began to extend its power and language over the rest of Italy Professor Izzo has undertaken a new and thorough investigation of modern Tuscan pronunciation disproving this hypothesis and providing a definitive conclusion to the debate He delineates clearly the errors in reasoning of those who trace the Tuscan pronunciation to an Etruscan influence and presents his conclusions objectively This study will interest Romance linguists especially historians of the Italian language but it will also interest historical linguists in general for by disproving one of the most plausible and best documented cases of alleged substratum influence it casts doubt on many other cases where such influence has been claimed with little evidence

French Musical Thought, 1600-1800 Georgia Cowart,1989 The seventeenth and eighteenth centuries in France were witness to dramatic changes in all aspects of social and cultural life During this era a new and modern spirit of critical inquiry arose a change in ethos that had a major effect on all the arts French Musical Thought 1600 1800 is a diverse collection of essays offering new perspectives and insight on musical opinion during one of the most fascinating periods in French history The essays in this volume the authors of which include musicologists historians and literary scholars illuminate clearly the relationship of critical thought in music to contemporary developments in philosophy art literature and politics In the final analysis scholars contend that music aesthetics criticism and theory can be understood only against the backdrop of a dynamic cultural milieu Contributors Claude V Palisca Jane R Stevens Louis E Auld Gloria Flaherty Robert M Isherwood Albert Cohen Barbara Russano Hanning David Allen Duncan Charles Dill Georgia Cowart

Critical Approaches to Rubén Darío Keith Ellis,1974-12-15 Rub n Dar o 1867 1916 of Nicaragua was the leader of the important Latin American literary movement known as Modernism He is considered by many to be the greatest poet in Latin American literature and the volume of writings devoted to his work since 1884 is perhaps greater than that on any other writer in the history of Spanish American literature The celebration in 1967 of the centenary of his birth gave rise to a

formidable number of new analyses increasing the need for the classification and assessment of the many studies. In this book Professor Ellis examines and evaluates the wide range of methods and perspectives available to the reader of Daró's works. He considers the biographical approach, social and political questions, influences and sources, structural analysis, providing three structural studies of his own and in an appendix Daró's own concept of the role of the literary critic. His book is comprehensive both in time and in range and includes an up-to-date bibliography. This is the first systematic study of the critical works on a Spanish American writer. It is significant not only in its treatment of the work on an individual author but also as a reflection on and an indication of the trends, methods and preoccupations of modern appraisals of Latin American writing.

Universal language schemes in England and France 1600-1800 James Knowlson, 1975-12-15. For centuries Latin served as an international language for scholars in Europe. Yet as early as the first half of the seventeenth century scholars, philosophers and scientists were beginning to turn their attention to the possibility of formulating a totally new universal language. This wide-ranging book focuses upon the role that it was thought an ideal universal constructed language would play in the advancement of learning. The first section examines seventeenth-century attempts to establish a universal common writing or, as Bishop Wilkins called it, a real character and philosophical language. This movement involved or interested scientists and philosophers as distinguished as Descartes, Mersenne, Comenius, Newton, Hooke and Leibniz. The second part of the book follows the same theme through to the final years of the eighteenth century, where the implications of language building for the progress of knowledge are presented as part of the wider question which so interested French philosophers: that of the influence of signs on thought. The author also includes a chapter tracing the frequent appearance of ideal languages in French and English imaginary voyages and an appendix on the idea that gestural signs might supply a universal language. This work is intended as a contribution to the history of ideas rather than of linguistics proper and because it straddles several disciplines will interest a wide variety of reader. It treats comprehensively a subject that has not previously been adequately dealt with and should become the standard work in its field.

The Rhetoric of Valéry's Prose Aubades Ursula R. Franklin, 1979-12-15. While Paul Valéry's lyric poetry as well as his dialogues, dramatic work and critical prose have preoccupied his critics, his prose poems have been virtually ignored and his position in the tradition of the genre has remained unacknowledged. This study demonstrates the significance of Valéry as a prose poet and of the form and its evolution in the poet's oeuvre. The close textual reading and analysis concentrate on Valéry's prose aubades, the prose poems, poetic prose fragments and sequences celebrating the emergence of the self and its world at dawn. The theme of dawn pervades Valéry's poetry from the opening chord of *Charmes* to those Notebooks which he kept from almost half a century and which are the source of so much of his poetry. This book shows how the moment and theme of dawn have also inspired the greater part of Valéry's prose poems and poetic prose fragments. Critics have begun to show interest in the break up of traditional genres and in the emergence of the fragment as a new literary form. But Valéry's position in this development has

so far escaped critical inquiry as have his prose poems in general Professor Franklin redresses the balance with rigor poise and elegance She shows how Val ry s artistic progression from the traditional prose poem to the fragment the evolution of the recueil to the sequence represents a development very similar to that manifests in another new prose form the new nouveau roman It is a brilliant analysis of a neglected aspect of Val ry s work and a thoughtful interpretation of Val ry s thought and poetics as a whole

Edgar Allan Poe Charles Baudelaire,1973-12-15 The earliest foreign study of the life and works of Edgar Allan Poe the text presented in this volume is something of a landmark in the history of comparative literature Baudelaire s first and longest essay on Poe was published in the Revue de Paris in 1852 it was revised and abridged for use as the preface of the first volume of his translation of Poe s tales Histoires extraordinaires This study was significant especially in the area of Franco American literary relations because it was the basis of not only the French attitude toward Poe but of his reputation throughout Europe one might almost say throughout the world The essay on Poe has never been the subject of a separate publication This edition reveals for the first time the sources of information used by Baudelaire It shows that a considerable part of the study was translated literally from articles by John M Daniel and John R Thompson in the Southern Literary Messenger 1849-50 Previous editions vary widely in excellence because almost all suffered from the mistaken belief that Baudelaire was acquainted with the American edition of Poe s works when he wrote the 1852 essay and that it was largely based on Rufus Griswold s Memoir contained in that edition This led to the commentary and notes that were unconsciously misleading and in many cases false The introduction to this edition presents a complete and accurate account of the genesis of Baudelaire s essay with supporting documents showing his indebtedness to American French and British sources It enables the reader to distinguish clearly between what Baudelaire himself knew or thought about Poe and what he borrowed from other writers

Encyclopedia of the Enlightenment Michel Delon,2013-12-04 This acclaimed translation of Michel Delon s Dictionnaire Europeen des Lumieres contains more than 350 signed entries covering the art economics science history philosophy and religion of the Enlightenment Delon s team of more than 200 experts from around the world offers a unique perspective on the period providing offering not only factual information but also critical opinions that give the reader a deeper level of understanding An international team of translators editors and advisers under the auspices of the French Ministry of Culture has brought this collection of scholarship to the English speaking world for the first time

Verlaine A.E. Carter,1969-12-15 The contradictions of Verlaine s nature are mirrored in his verse which is alternately mystic sensuous exquisite and prosaic He had extraordinary lyric powers he was a master of eerie harmonies such as few other poets have achieved and in Sagesse he produced religious verse which challenges comparison with the very best of its kind Yet here and there can be found a curious weakening in the texture of thought and inspiration he turns and twists takes flight seeks reassurance in platitude and convention marriage dogmatic theology reactionary political creeds He is even capable of lamenting as Rimbaud shows him in Une Saison en Enfer the emotional and poetic experiments which

give his work its supreme value It is almost as though he were afraid of his own talent The explanation as far as there is one lies in a combination of personality and circumstance This biography attempts to explore the parallels Verlaine s own term between his life and his poetry Nearly everything he produced whether good or bad was a reflection of some crisis of thought or feeling No one demonstrates better than Verlaine the antinomies between the artist and his work between the man and the genius and in every case we are obliged to admit that the one explains the other Without the weakness and the squalor we might indeed have had a rational human being and a good husband for Mathilde Maut but we should have had no poet or no poet like Paul Verlaine Professor Carter concentrates on the combination of Verlaine s personality and experiences that produced some of the most brilliant poetry in the French language The result is one of the best critical biographies of Verlaine published to date

Essays on the Performance of Baroque Music Mary Cyr, 2024-10-28 In this collection of essays Mary Cyr explores some of the written and unwritten performance conventions that applied to French and English music of the 17th and early 18th centuries Using composers own notations marks added by 18th century performers historical treatises and pictorial evidence she investigates both vocal and instrumental genres including opera cantatas instrumental chamber music and solo music for the viol and violin Some of the performance conventions remain controversial such as the use of gesture by the French opera chorus and others are still little known such as the use of the double bass for rhythmic and harmonic support in early 18th century French opera As many of these essays demonstrate French Baroque music allowed performers a wider latitude of nuance and expression than is often assumed today The essays in this volume will be of particular interest to scholars and performers who are interested in adopting a historically informed approach to performing music by Henry Purcell Elisabeth Claude Jacquet de La Guerre Jean Philippe Rameau and their contemporaries Several studies also deal with attributions sources and the discovery of a cantata by Rameau

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