

ROBERT W. GREENE

Six French Poets of Our Time

A Critical and Historical Study



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Six French Poets Of Our Time

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Six French Poets Of Our Time:

Six French Poets of Our Time Robert W. Greene, 2015-03-08 During the last sixty to seventy years avant garde poetry in France has evolved in two directions one toward poetry conceived as a means to an end the other toward poetry as an end in itself Focusing on Pierre Reverdy Francis Ponge Ren Char Andr du Bouchet Jacques Dupin and Marcelin Pleynet as the modern French poets who most faithfully reflect these directions Robert Greene's chronological study allows us to follow the two pronged evolution of French poetry since 1910 Situating his argument in a detailed historical context and basing it on comparisons with artistic movements and the poets own writings on art and on extended analyses of selected representative poems the author is able to establish a new intellectual historical perspective on contemporary poetry Professor Greene finds that whereas Reverdy Char du Bouchet and Dupin all embrace a conception of poetry as quest as a search for the absolute as the Way of beauty or truth Ponge and Pleynet hold to a view of poetry as *jete* as a celebration of the relative as the play and display of language in action What knits them together he concludes is the way in which each poet sums up his era as a stage in the development of twentieth century French poetry Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Six**

French Poets of Our Time Robert W. Greene, 1979 The Cubist Poets in Paris LeRoy C. Breunig, 1995-01-01 One can only marvel at the instinct of Parisian painters to keep their art in the hands of poets Robert Motherwell At the height of the Cubist movement in Paris no fewer than fifteen significant poets kept company with the painters Every writer had his painter said Blaise Cendrars I myself had Delaunay and Liger Max Jacob had Picasso Reverdy Braque and Apollinaire had everybody The painters illustrated the poets poems and painted their portraits the poets wrote the painters praise and defended them in journalistic wars They loaned each other money gave shelter to each other in times of need inspired each other and fortified each other's resolve through thick and thin The Cubist Poets in Paris evokes the capital city of Cubism in all its flamboyant bustle It includes groups of poems by Guillaume Apollinaire Pierre Albert Birot Blaise Cendrars Jean Cocteau Sonia Delaunay Paul Dermie Pierre Drieu la Rochelle Charlotte Gardelle Vicente Huidobro Max Jacob Marie Laurencin Hilhne Baronne d Oettingen Raymond Radiguet Pierre Reverdy and Andri Salmon Each poem is presented in French and in English translation Fifteen illustrations suggest the painters close ties with the poets including works by Juan Gris Giorgio de Chirico and Liopold Suvage LeRoy C Breunig has taught at Cornell University Harvard Columbia University and at Barnard College where he was Dean of Faculty and interim president He has edited Guillaume Apollinaire's *Chroniques d art* and Apollinaire on Art His articles have appeared in *Mercure de France* *Comparative Literature* and *Yale French Studies* *The Cambridge*

History of French Literature William Burgwinkle, Nicholas Hammond, Emma Wilson, 2011-02-24 From Occitan poetry to Francophone writing produced in the Caribbean and North Africa from intellectual history to current films and from medieval manuscripts to bandes dessinées this History covers French literature from its beginnings to the present day With equal attention to all genres historical periods and registers this is the most comprehensive guide to literature written in French ever produced in English and the first in decades to offer such an array of topics and perspectives Contributors attend to issues of orality history peripheries visual culture alterity sexuality religion politics autobiography and testimony The result is a collection that despite the wide variety of topics and perspectives presents a unified view of the richness of French speaking cultures This History gives support to the idea that French writing will continue to prosper in the twenty first century as it adapts adds to and refocuses the rich legacy of its past

Contemporary French Poetics Michael Bishop, Christopher Elson, 2002 This book finds its origin partly in the International Colloquium on French and Francophone Literature in the 1990 s at Dalhousie University September 1998 number of the papers since reworked take their place here alongside other studies subsequently invited They form a broad and varying set of cogent and pertinent appraisals of very recent French and francophone poetic practice and its shifting becoming conceptual underpinnings

A New History of French Literature Denis Hollier, 1998-08-19 This splendid introduction to French literature from 842 A D to the present decade is the most imaginative single volume guide to the French literary tradition available in English

André du Bouchet Emma Wagstaff, 2020-08-03 In *André du Bouchet Poetic Forms of Attention* Emma Wagstaff provides the first book length study in English of this major poet of the second half of the twentieth century She shows how Du Bouchet s rigorous and innovative creative and critical writing advances our understanding of attention Du Bouchet is known as a post war poet of the natural world and the space of the page Far from just a solitary writer however he engaged with others through his work as editor critic and translator and his involvement in the protests of May 1968 Emma Wagstaff shows how his writing demonstrates nuanced attention to language time nature and art and incites a slow response on the part of the reader

The Tel Quel Reader Patrick Ffrench, Roland-François Lack, 1998 The work of the French literary review intellectual grouping and publishing team Tel Quel had a profound impact on literary and cultural debate in the 1960s and 70s THE TEL QUEL READER presents for the first time in English many of the key essays written by the Tel Quel group The collection filled a much needed gap in the literature available on the postculturalist movement

Textual Spaces Andrew Rothwell, 1989

Twentieth-Century French Poetry Hugues Azérad, Peter Collier, 2010-05-20 Modern French poetry is unique in the boldness and creativity of its experiments in form and genre from classical verse to vers libre from calligrammes to prose poems and poésies sonores This anthology includes 32 poems by French and francophone poets each followed by an accessibly written detailed commentary The different approaches adopted in the close readings by specialists in their field reflect the major trends in current literary criticism and theory A foreword by one of France s foremost poets

Yves Bonnefoy a general introduction and an afterword provide a helpful theoretical framework for the study of modern poetry. An extensive bibliography, concise biographies of the poets and a glossary of literary terms are included. Students of French and of comparative literature will gain a deeper understanding of the development of French verse and of the artistic movements especially in the visual arts which have shaped twentieth century French poetry. *The Poetics of Yves Bonnefoy* John Naughton, 1984-06. Yves Bonnefoy is the most important and influential French poet to have emerged since the Second World War. Poet, art critic, historian, translator, particularly of Shakespeare, specialist in the problem of the relation of poetry to the visual arts and to the history of religions. Bonnefoy is now considered one of the most distinguished men of letters of his generation. Though Bonnefoy's work is familiar to American scholars, the complexity of his thought and style has created a need for a critical introduction to his work. This first major study of Bonnefoy written in English provides an overview of his entire literary career. Naughton situates Bonnefoy in the context of the existential philosophical tradition that nurtured him and in the poetic and artistic tradition that includes Dante and Shakespeare, Piero and Poussin, Baudelaire and Rimbaud. Bonnefoy's poems appear in both French and English and all quotations from his prose have been translated. This book will appeal not only to the growing number of students and scholars of French literature interested in Bonnefoy's work but also to those who study comparative poetry and the relation of poetry to art and to contemporary religious thought. **The Early Avant-Garde in Twentieth-Century Literature and Art** Willard Bohn, 2018-05-11. This book focuses on avant garde literature and art in Europe and America during the first quarter of the twentieth century. It examines five movements that shaped our response to the demands of the modern age and contributed to the creation of a modern sensibility: Cubism, Futurism, the Metaphysical School, Dada, and Surrealism. Each of these arose in response to recent scientific, technological, and/or philosophical developments that drastically affected modern civilization. In turn, each was responsible for a major paradigm shift that altered the way in which we view and respond to the world around us. The final chapter is comparative in nature and studies the role of the mannequin in literature and art during the same period. **The Art Criticism of Francis Ponge** Shirley Ann Jordan, 1994. This study of Francis Ponge's essays on contemporary artists, *L'Atelier contemporain*, attempts to broaden the popular view of the author as a poet of objects. It explores Ponge's perception of art criticism as an inherently problematic genre and exposes the inhibitions surrounding the production of the essays. The study demonstrates how Ponge's essays on artists parallel developments in his other works. They are seen as instrumental in his movement towards open texts and a stress on the creative process itself as well as opportunities to reaffirm his philosophical and aesthetic stance. **Paul Valéry's Album des Vers Anciens** Suzanne Nash, 2014-07-14. Questioning the view that the work is not representative of the poet's mature accomplishment, Suzanne Nash argues that the revisionary process involved in its creation led Valéry to reflect on problems fundamental to poetic production and thus provided inspiration for all his later poetry. Originally published in 1983, The Princeton Legacy Library uses the latest print-on-demand technology to again make available

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The Figure of Dante Jerome Mazzaro,2014-07-14 Jerome Mazzaro examines Dante s Vita Nuova as an artistic correlative to what Dante conceived as an image of himself Specifically he explores the structure of the work in relation to medieval views of memory self music form and interpretation and against the facts of Dante s life and culture as we have come to know them Originally published in 1981 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 *Reading Relationally* Laurie Edson,2000 How reading literature through the lens of visual art sheds new light on the accomplishments of modernist and postmodernist writers

The Contemporary Poetry of France Michael Bishop,2023-10-16 Faux Titre is a longstanding book series for state of the art research in the field of French language literature s Besides the more classical research in French literature covering the field of Medieval Studies to XXIth century literature the series offers a platform for new directions in literary studies in relation to translation studies minority literatures gender and queer studies ecology medical humanities hemispheric studies transatlantic studies network studies and social sciences as well as reflections on studies in French literature as a discipline

Lost Beyond Telling Richard Howard Stamelman,1990 In seeking to give voice to absent things or lost experiences Richard Stamelman says modern poetry attempts to give absence a shape Loss in his view is both the cause and the subject of the modern poem Fittingly in *Lost beyond Telling* he formulates and develops what he calls a poetics of loss with which he frames his treatment of modern French poetry *Six Contemporary French Women Poets* ,1997 Although many practice the art contemporary French women poets generally have been vastly underrepresented in periodicals and anthologies In the only anthology to feature avant garde French women poets exclusively Gavronsky shows how Kaplan Grangaud Portugal

Lapeyre Giraudon and Risset differ from their American counterparts Before presenting his translations of the poems Gavronsky gives each poet the opportunity to define herself in terms of major influences on her poetry distinctive traits in her writing major themes in her work and the influence of gender on her art The poets also speculate about the relative underrepresentation of women poets in French periodicals and anthologies as well as about the form poetry might take in the twenty first century The poems in this volume are simultaneously delightful informative and combative They typify according to Gavronsky some of the main currents of a poetics in the making a poetics little known in the United States In reaffirming women's involvement with poetry Gavronsky believes that he has reconnected today's work with an immemorial tradition that in France clearly goes back to the Middle Ages

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


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