

# MEETINGS WITH MALLARMÉ

*in contemporary French culture*

edited by

MICHAEL TEMPLE



# Meetings With Mallarme

**Roger Pearson**



## Meetings With Mallarme:

**Meetings with Mallarmé** Michael Temple, 1998 In Meetings with Mallarmé top scholars from the UK and USA have been specially commissioned to explore the significance of Mallarmé's influence on some of the major players in French psychoanalysis music poetry philosophy and literary theory

**Mallarmé and the Politics of Literature** Robert Boncardo, 2017-12-04 A radically new philosophy of experience and speculation based on a reading of Whitehead's Process and Reality

**Mallarmé and Circumstance** Roger Pearson, 2004 This is a comprehensive study of Mallarmé's poetry of circumstance a series of lucid and accessible readings of Mallarmé's verse and prose writings

**Mallarmé and Debussy** Elizabeth McCombie, 2003 This book examines afresh the web of similarities and differences between music and poetry using works by Mallarmé and Debussy as case studies It challenges the easy metaphorical impressionism that has characterized much of the scholarly literature to date Analyzing Mallarmé's vision of a shared musico poetic aesthetic Elizabeth McCombie derives a set of performative structural motifs analytical tools that express our experience of the two arts and their middle ground

**Mallarmé and the Poetics of Everyday Life** Hélène Stafford, 2022-06-08 This book is concerned with the relocation of the concept of the ordinary within the works of Stéphane Mallarmé 1842-98 It engages with much of Mallarmé's oeuvre concentrating on the textual features which reveal that even in his most difficult texts the ordinary as conceptual tool as textual matter and as contemporary environment is never dismissed but re-invented and invested with new and lively meaning The instability of the concept in the texts its qualities which range from the threatening to the immensely fertile make it a particularly rewarding area of study against the background of a critical corpus which has in the past seen Mallarmé's work at best as unconcerned with ordinary life at worst as irremediably removed from it Here is presented for the first time a study of a metalanguage which appears surprisingly frequently in the Mallarmé corpus The complex metaphorisation of the banal in Mallarmé's oeuvre as well as the ideological discourse of the journalistic writings in their engagement with contemporary life are analysed and contribute to the demonstration of the existence within the corpus of an idealised ordinary world re-invented by the poet

**Stéphane Mallarmé** Roger Pearson, 2010-05-15 This concise biography of Stéphane Mallarmé 1842-98 blends an account of the poet's life with a detailed analysis of his evolving poetic theory and practice A poet on this earth must be uniquely a poet he declared at the age of twenty two but why

*Mallarmé's Sunset* Barnaby Norman, 2017-07-05 The writings of the great Symbolist poet Stéphane Mallarmé 1842-1898 were to become uniquely influential in twentieth century literary criticism For critics and philosophers such as Maurice Blanchot and Jacques Derrida Mallarmé's name came to represent a rupture in literary history and an opening of literature onto a radically new kind of writing Through close readings of key works Norman retraces Mallarmé's trajectory as a poet showing in particular how he positioned his work in relation to Hegel's Aesthetics Analysing the motif of the sunset Norman argues that Mallarmé situated his work at the conclusion of the history of art in Hegelian terms and it is this that made him so interesting for Blanchot and

Derrida Their readings born of their wish to subvert Hegel's totalizing impulse give rise to an entirely new view of works now almost universally seen as masterpieces **Meetings with Mallarmé in Contemporary French Culture**, 1998

*Mallarmé Wagner: Music and Poetic Language* Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language. Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885. Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression. Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves: the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid-1880s and gave birth to the Revue Wagnérienne. In refuting the critical literature that focuses on only the second of these waves, Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language. In support of this, the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s, in particular Wagner's important French text, the *Lettre sur la musique*. It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musico-poetic fusion. In musically informed commentary, Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone. In the process, he throws new light on many of Mallarmé's best-known texts hitherto judged difficult by those who have failed to Between Baudelaire and Mallarmé Helen Abbott, 2016-04-15 As the status of poetry became less and less certain over the course of the nineteenth century, poets such as Baudelaire and Mallarmé began to explore ways to ensure that poetry would not be overtaken by music in the hierarchy of the arts. Helen Abbott examines the verse and prose poetry of these two important poets together with their critical writings to address how their attitudes towards the performance practice of poetry influenced the future of both poetry and music. Central to her analysis is the issue of voice, a term that remains elusive in spite of its broad application. Acknowledging that voice can be physical, textual, and symbolic, Abbott explores the meaning of voice in terms of four categories: 1 rhetoric, specifically the rules governing the deployment of voice in poetry; 2 the human body and its effect on how voice is used in poetry; 3 exchange, that is the way voices either interact or fail to interact; and 4 music, specifically the question of whether poetry should be sung. Abbott shows how Baudelaire and Mallarmé exploit the complexity and instability of the notion of voice to propose a new aesthetic that situates poetry between conversation and music. Voice thus becomes an important process of interaction and exchange rather than something stable or static; the implications of this for Baudelaire and Mallarmé are profoundly

significant since it maps out the possible future of poetry      **Mallarmé's Ideas in Language** Heather Williams,2004 In this book the author discusses the sheer improbability of Mallarmé's joint concern with concepts or ideas on the one hand and with language as it behaves within the constraints of poetic convention on the other      Mallarmé Rosemary H. Lloyd,2018-08-06 Upon his death in 1898 the French Symbolist poet Stéphane Mallarmé b 1842 left behind a body of published work which though modest in quantity was to have a seminal influence on subsequent poetry and aesthetic theory He also enjoyed an unparalleled reputation for extending help and encouragement to those who sought him out Rosemary Lloyd has produced a fascinating literary biography of the poet and his period offering a subtle exploration of the mind and letters of one of the giants of modern European poetry Every Tuesday from the late 1870s on Mallarmé hosted gatherings that became famous as the Mardis and that were attended by a cross section of significant writers artists thinkers and musicians in fin de siècle France England and Belgium Through these gatherings and especially through a voluminous correspondence eventually collected in eleven volumes Mallarmé developed and recorded his friendships with Paul Valéry André Gide Berthe Morisot and many others Attractively written and scrupulously documented Mallarmé The Poet and His Circle is unique in offering a biographical account of the poet's literary practice and aesthetics which centers on that correspondence      **Symbolist Art**

**in Context** Michelle Facos,2009-03-31 The Symbolist art movement of the late 19th century forms an important bridge between Impressionism and Modernism But because Symbolism emphasizes ideas over objects and events it has suffered from conflicting definitions In this book Michelle Facos offers a comprehensive description of this challenging subject

*Literature, Modernism, and Dance* Susan Jones,2013-08-01 This book explores the complex relationship between literature and dance in the era of modernism During this period an unprecedented dialogue between the two art forms took place based on a common aesthetics initiated by contemporary discussions of the body and gender language formal experimentation primitivism anthropology and modern technologies such as photography film and mechanisation The book traces the origins of this relationship to the philosophical antecedents of modernism in the nineteenth century and examines experimentation in both art forms The book investigates dance's impact on the modernists' critique of language and shows the importance to writers of choreographic innovations by dancers of the fin de siècle of the Ballets Russes and of European and American experimentalists in non balletic forms of modern dance A reciprocal relationship occurs with choreographic use of literary text Dance and literature meet at this time at the site of formal experiments in narrative drama and poetics and their relationship contributes to common aesthetic modes such as symbolism primitivism expressionism and constructivism Focussing on the first half of the twentieth century the book locates these transactions in a transatlantic field giving weight to both European and American contexts and illustrating the importance of dance as a conduit of modernist preoccupations in Europe and the US through patterns of influence and exchange Chapters explore the close interrelationships of writers and choreographers of this period including Mallarmé Nietzsche Yeats Conrad Woolf Lawrence

Pound Eliot and Beckett Fuller Duncan Fokine Nijinsky Massine Nijinska Balanchine Tudor Laban Wigman Graham and Humphrey and recover radical experiments by neglected writers and choreographers from David Garnett and Esther Forbes to Andr   Howard and Oskar Schlemmer

The French Connections of Jacques Derrida Julian Wolfreys, John Brannigan, Ruth Robbins, 1999-04-01 The French Connections of Jacques Derrida offers stimulating and accessible essays that address for the first time the issue of Derrida's relation to French poetics writing thought and culture In addition to offering considerations of Derrida through studies of such significant French authors as Mallarm   Baudelaire Val  ry Laporte Ponge Perec Blanchot and Barthes the book also reassesses the development of Derrida's work in the context of structuralism biology and linguistics in the 1960s and looks at the possible relationships between Derrida's writing and that of the Surrealist and Oulipo groups Derrida is introduced as one whose work is as much poetic as it is philosophical and who is strikingly French and yet not unproblematically so Contributors include Boris Belay John Brannigan Christopher Johnson John P Leavey Jr Ian Maclachlan Jessica Maynard Laurent Milesi Ruth Robbins Michael Syrotinski Michael Temple Burhan Tufail and Julian Wolfreys

**Debussy in Context** Simon Trezise, 2024-05-23 Exploring the many dimensions of Debussy's historical significance this volume provides new perspectives on the life and work of a much loved composer and considers how social and political contexts shape the way we approach and perform his works today In short focused chapters building on recent research contributors chart the influences relationships and performances that shaped Debussy's creativity and the ways he negotiated the complex social and professional networks of music literature art and performance on and off the stage in Belle poque Paris It probes Debussy's relationship with some of the most influential isms of his time including his fascination with early music and with the exotic and assesses his status as a pioneer of musical modernism and his continuing popularity with performers and listeners alike

**Selected Letters of St  phane Mallarm  ** St  phane Mallarm  , 1988-08-16 It is the reading world's good fortune that St  phane Mallarm  's letters survived allowing later generations an intimate look at the inner life of one of Europe's most important poets Mallarm   1842-98 often called the father of the Symbolists has had an immense influence on the development of modern European poetry It was his ambition to create a poetry pure of quotidian reality autonomous concentrated linguistically inventive His correspondence documents the evolution of this aim the crafting of a poetics out of a life inescapably real in its pains and charms

The Symbolism of Paul Gauguin Henri Dorra, 2007-02-20 Modern Gauguin studies complex interpretations of the works based on the identification of the artist's sources in ancient sacred art from around the world began in the early 1950s with the pioneering research of Bernard Dorival and Henri Dorra The Symbolism of Paul Gauguin Erotica Exotica and the Great Dilemmas of Humanity Dorra's ultimate meditation on the art of Gauguin constitutes a milestone in the history of Post Impressionism Charles Stuckey is an independent scholar and consultant

**The Poet in Society** Damian Catani, 2003 The Poet in Society dispels the traditional image of Mallarm   as an ivory tower elitist poet by demonstrating his involvement in social and political issues It argues for a re-evaluation of Mallarm  

as a writer who is both socially aware and socially committed and who responds to the prevailing consumerist and political discourses of his society by elaborating a social project designed to cater to the psychological needs of all community members The Poet in Society is important not only in specifically Mallarmé terms but also in terms of the increasingly intense debate on the crisis of values in the era of early modern capitalism      *Debussy and His World* Jane Fulcher, 2001-08-06 Claude Debussy's Paris was factionalized politicized and litigious It was against this background of ferment and change which characterized French society and music from the Franco-Prussian War to World War I that Debussy rethought music This book captures the complexity of the composer's restless personal and artistic identity within the new picture emerging of the musical social and political world of fin de siècle Paris Debussy's setting did not simply mold his style Rather it challenged him to define a style and then to revamp it again and again as he situated himself simultaneously via the present and the past These essays trace Debussy's perpetual reinvention both social and creative from his earliest to his last works They explore tensions and contradictions in his best known compositions and examine lesser known pieces that reveal new aspects of Debussy's creative appropriation from poetry painting and non-Western music The contributors reveal the extent to which Debussy's personal and professional lives were intertwined and sometimes in conflict Belonging to no one group or class but crossing many Debussy abjured the orthodox A maverick who reviled all convention and searched for a music that authentically reflected experience Debussy balked at entering any situation salons musical societies or factions that would categorize and thus distort him Because of this music lovers still argue over the degree to which Debussy's music is Impressionist symbolist or even French Aptly the volume's editor reads Debussy's last works as a dialogue with himself that reflects his inherently pluralistic paradoxical negotiated and ever-changing identity William Austin's description of Debussy as one of the most original and adventurous musicians who ever lived is often repeated This book illustrates how right Austin was and shows why Debussy's unclassifiable art continues to fascinate and perplex his historians even as it entralls new listeners The contributors are Leon Botstein Christophe Charle John Clevenger Jane F Fulcher David Grayson Brian Hart Gail Hilson Woldu and Marie Rolf

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