

les autres, qui sont dans l'âme, lui représentent les substances », terme scolastique, par quoi il veut dire les choses qui existent par elles-mêmes, et contiennent une « réalité objective ». Il veut dire là que ces idées substantielles ne peuvent représenter quelque chose de réel tant de lui-même qu'elles ne sont le réel par excellence, et même la seule chose absolue réalité.

C'est ici que se place le célèbre raisonnement qui paraît Dieu dans la philosophie de Descartes, et qui est connu par le doute que son être n'était pas une chose faite, et « que c'était une plus grande perfection de connaître que de douter ». Mais d'où cette idée d'une plus grande perfection peut-elle venir ? Ne pouvons-nous tenir des choses ni de soi, car le plus parfait ne peut procéder du moins parfait, il déduit l'existence de la présence dans son esprit de cette idée de la perfection, l'abrège et le mutilé atrocement cette idée, qu'il refait et corrige ou développe dans ses ouvrages successifs ; et parfois, la remarque sous l'aspect des critiques et des objections qui n'ont pas manqué de s'en prendre à cette clef de voûte de son système. Il serait intéressant de se demander ce que devient l'idée dans un esprit de notre temps, cette représentation, et, en particulier, de s'interroger si la notion même de perfection y subsisterait avec cette force et cette nécessité.

Je relève dans l'un des textes relatifs à l'existence de Dieu, une considération quantitative remarquable. Il classe les substances selon leur réalité objective, c'est-à-dire selon les degrés d'être ou de perfection que les idées qui les représentent impliquent, échelle qui va du néant à l'idée d'un « Dieu souverain, éternel, immuable, tout-puissant et connaissant et Créateur universel de toutes les choses qui sont hors de lui ». C'est à progresser du zéro à l'infini positif. Chacun des termes de cette suite ordonnée reçoit ce qu'il faut de réalité objective du terme supérieur, qui lui cède quelque part sa perfection, comme un corps plus chaud cède sa chaleur au moins chaud qui le touche.

La véritable difficulté est fondée sur l'existence d'un objet qui ne peut être temporel. De plus, la thèse de la réalité objective opposée à la réalité actuelle détermine que nous ne pouvons attribuer à notre temps le pouvoir de penser, car tout ce qui est de corps et de choses temporelles de lui ne s'écrit en étendue, en figure, en mouvement, et mouvement local, et que « dans leur détermination, et distinction, il y a bien quelque sorte d'extension, mais elle est contenue, mais point de tout d'indivisibilité, qui se trouve contenue, mais point de tout d'indivisibilité ».

Le raisonnement se résume ainsi : Ma pensée est faite d'idées qui ne proviennent pas toutes de l'expérience. Il en est qui sont d'une autre source. Elles se classent d'après leur richesse. « Notre lumière naturelle nous donne que nous connaissons d'autres mieux une chose certaine que nous remarquons en elle davantage de perfection. » L'idée de perfection, d'infini de perfection, et la nécessité de l'existence d'un être qui la réalise, sont l'existence est une condition imposée par l'idée, l'existence.

Cette déduction peut soulever bien des difficultés. Comme toute métaphysique, elle glisse sur le problème de la valeur des résultats que peut donner l'emploi du langage quand il s'applique à exprimer les choses mêmes de la pensée, c'est-à-dire ces choses sur lesquelles les différents esprits ne peuvent s'accorder au moyen d'objets communs et sensibles et faire leurs conventions. On est donc conduit à donner des « définitions » de termes déjà existants et évalués par l'usage courant, lequel n'a besoin que d'une modeste d'échange immédiatement transformé en actes qui n'exigent que des signes matériels ; et ces tentatives de transformer en instruments de position et en ressources de connaissances à explorer jusqu'à l'extrême de leur contenu supposé, des mots qui sont des produits incertains et instables de changements scolaires, ne sont jamais satisfaisantes que pour leurs auteurs. Descartes, par exemple, définit la connaissance claire et distincte : *claire*, celle qui est présente et manifeste à un esprit attentif, « *distincte*, celle qui est tellement précise et différente des autres qu'elle

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La bibliothèque de la Pléiade Joëlle Gleize, 2009 La Bibliothèque de la Pléiade conçue dès 1931 par Jacques Schiffrin et dirigée par Gallimard depuis 1933 a acquis le statut d'une véritable institution littéraire Comment la collection s'est-elle construite au fil du temps et des éditions Panorama des modèles et instances de la consécration et étude de quelques exemples philosophie et poésie de choix critiques et de leurs effets littéraires

Love, Desire and Transcendence in French Literature Paul Gifford, 2016-12-05 European literature and theory of the twentieth century have been intensely preoccupied with questions of Desire whereas love has increasingly represented a fractured and strange if not actually suspect proposal this is a prime symptom of an age of deep cultural mutation and uncertainty Paul Gifford's book allows this considerable contemporary phenomenon to be observed steadily and whole with strategic understanding of its origins nature and meaning Gifford paints a clear and coherent picture of the evolution of erotic ideas and their imaginary and formal expressions in modern French writing He first retraces the formative matrix of French tradition by engaging with five classic sources Plato's Symposium the Song of Songs the myth of Genesis the tension between Greek Eros and Christian Agape and the repercussions of Nietzsche's declaration of the death of God Modern variations on these perennial problematics are then pursued in ten chapters devoted to Proust Valéry Claudel Breton Bataille Duras Barthes Irigaray Emmanuel Kristeva Literary and theoretical perspectives are perfectly blended in his study of these attempts at deciphering Eros The book will appeal not only to students of French literature but to all those interested in the cultural upheavals of the twentieth century

Migration and Refuge John Patrick Walsh, 2019 This book argues that contemporary Haitian literature historicizes the political and environmental problems raised by the 2010 earthquake by building on texts of earlier generations It contends that this literary eco archive challenges universalizing narratives of the Anthropocene with depictions of migration and refuge within Haiti and around the Americas

Through those living pillars Winston Hewitt, 2019-01-29 No detailed description available for Through those living pillars

Orientalism in French Classical Drama Michèle Longino, 2006-03-16 Michèle Longino examines the ways in which Mediterranean exoticism inflects the themes represented in French classical drama Longino explores plays by Corneille Molière and Racine *Le Cid* *Médée* and *Le bourgeois gentilhomme* among others She offers a consideration of the role the staging of the near Orient played in shaping a sense of French colonial identity Drawing on histories travel journals memoirs and correspondence and bringing together literary and historical concerns Longino considers these dramatisations in the context of French Ottoman relations at the time of their production

Albert Camus's "The New Mediterranean Culture" Neil Foxlee, 2010 This book was shortlisted for the R H Gapper prize 2011 On 8 February 1937 the 23 year old Albert Camus gave an inaugural lecture for a new Maison de la culture or community arts centre in Algiers Entitled *La nouvelle culture méditerranéenne* The New Mediterranean Culture Camus's lecture has been interpreted in radically different ways while some critics have dismissed it as an incoherent piece of juvenilia others see it as key to understanding his future

development as a thinker whether as the first expression of his so called Mediterranean humanism or as an early indication of what is seen as his essentially colonial mentality These various interpretations are based on reading the text of The New Mediterranean Culture in a single context whether that of Camus s life and work as a whole of French discourses on the Mediterranean or of colonial Algeria and French discourses on that country By contrast this study argues that Camus s lecture and in principle any historical text needs to be seen in a multiplicity of contexts discursive and otherwise if readers are to understand properly what its author was doing in writing it Using Camus s lecture as a case study the book provides a detailed theoretical and practical justification of this multi contextualist approach

Les plus beaux manuscrits des romanciers français Collectif,1994-01-01T00:00:00+01:00 Cet ouvrage est une r dition num rique d un livre paru au XXe si cle d sormais indisponible dans son format d origine

Writing in Parts Kevin Mclaughlin,1995-01-01 Proposing a new interpretation of literature and mass culture in nineteenth century Europe this work focuses on works by Marx Balzac Dickens Adorno and Benjamin to explore in them a complex mimetic disposition toward commodification in the realm of culture The aim of the book is twofold to explicate in the work of Balzac and Dickens subtle and profoundly ambivalent attitudes toward the rapidly expanding mass culture of the 1830 s in France and England and to identify through this reading of the novelists a common mimetic element that has eluded a certain dialectical approach to art s overcoming of mass culture an approach best exemplified in Horkheimer and Adorno s influential essay on the culture industry

Anthropological and historical sciences. Aesthetics and the sciences of art Jacques Havet,2019-06-04 No detailed description available for Anthropological and historical sciences Aesthetics and the sciences of art

Dilettantism and Its Values Richard Hibbitt,2017-12-02 The concept of dilettantism has not always been associated with amateurism or superficiality It played a significant role in French and German critical writing from the late eighteenth century until the fin de siecle embracing notions such as apprenticeship fruitful error parody aestheticism and scepticism Attempts to define dilettantism in a binary relationship with art have often been defeated by a fundamental ambivalence towards its values The major texts on the subject are Goethe and Schiller s unfinished dilettantism project 1799 and Paul Bourget s essay on Ernest Renan 1882 although the term was also used by writers including Wieland Baudelaire Laforgue Nietzsche Hofmannsthal and Thomas Mann In this wide ranging study Richard Hibbitt provides the first book length comparative analysis of the concept of dilettantism tracing its chronological development and proposing a synthesis of its diverse aspects and values

Racine's Roman Tragedies ,2022-01-17 In two of his most famous plays Britannicus and B r nice Racine depicts the tragedies of characters trapped by the ideals desires and cruelties of ancient Rome This international collection of essays deploys cutting edge research to illuminate the plays and their contexts For Racine Rome is more than a location it is a set of values and traditions a space of opportunity and oppression The contributors to this volume examine Racine s stagecraft his exploration of time and space sound and silence and the ways in which he develops his own distinctive understanding of tragedy The

reception of his plays by contemporaries and subsequent generations also features In Racine's hands Rome becomes a state of mind haunted by both past and future This book's dedicatee Richard Parish passed away on January 1st 2022 just before publication We would like to dedicate this collection of essays to his memory

The Cubist Painters Guillaume Apollinaire, 2004-10-25 This is a new authoritative translation and critical edition of one of the twentieth century's most important and poetically resonant books on Picasso Braque Cubism and the beginnings of modern art

East and West Entangled (17th-21st Centuries) Rolando Minuti, Giovanni Tarantino, 2023 History has to reorient as the historian and sociologist Andre Gunder Frank observed In the global or globalised age a culture is no longer regarded as a discrete entity but rather as a hybrid formation that interacts with other cultures in an incessant process of multidirectional exchange Bringing together Eastern and Western case studies ranging from the seventeenth to the twenty first centuries this volume reminds historians that to conduct transcultural analyses they need to be alert to the multiple ways comic intents included in which difference is negotiated within contacts and encounters from selective appropriation to rejection or resistance

A Stage For Poets Charles Affron, 2015-03-08 In the nineteenth century the French lyric poets imposed their diction on the theatrical genre and thus illuminated the essence of both poetry and theatre Ten plays by Victor Hugo the standard bearer of the French romantic theatre and Alfred de Musset the romantic playwright most frequently performed in France today are analyzed by Charles Affron to answer the question Can the dialectic form of the theatre accommodate the solitary lan of the lyric poet As a functional point of departure he considers those characteristics of lyric poetry time voice and metaphor which bring us closest to the singular attitudes of Hugo and Musset Then examining the texts of Hernani Les Burgraves Torquemada Fantasio and Lorenzaccio as well as several lesser known plays Mr Affron discusses such topics as poetic time the scope of analogy theatrical and poetic rhetoric the guises of the poet hero and the manner of sounding the poet's voice upon the stage Originally published in 1971 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

Diaries Real and Fictional in Twentieth-century French Writing Sam Ferguson, 2018 This volume is the first study of the diary in French writing across the twentieth century as a genre which includes both fictional and non fictional works From the 1880s it became apparent to writers in France that their diaries a supposedly private form of writing would probably come to be published strongly affecting the way their readers viewed their other published works and their very persona as an author More than any other Andre Gide embraced the literary potential of the diary the first part of this book follows his experimentation with the diary in the fictional works *Les Cahiers d Andre Walter* 1891 and *Paludes* 1895 in his diary of the composition of his great novel *Le*

Journal des faux monnayeurs 1926 and in his monumental Journal 1889 1939 1939 The second part follows developments in diary writing after the Second World War inflected by radical changes in attitudes towards the writing subject Raymond Queneau's works published under the pseudonym of Sally Mara 1947 1962 used the diary playfully at a time when the writing subject was condemned by the literary avant garde Roland Barthes's experiments with the diary 1977 1979 took it to the extremes of its formal possibilities at the point of a return of the writing subject Annie Ernaux's published diaries 1993 2011 demonstrate the role of the diary in the modern field of life writing Throughout the century the diary has repeatedly been used to construct an oeuvre and author but also to call these fundamental literary concepts into question

The Demon of Noontide Reinhard Clifford Kuhn, 2017-03-14 Kierkegaard claimed that the gods created man because they were bored and Baudelaire predicted that the delicate monster of boredom would one day swallow up the whole world in an immense yawn Between these two statements lies the undefined expanse of ennui whose manifestations in European literature form the fascinating subject of this book Reinhard Kuhn's aim is to define the demon of noontide to learn how writers through the ages have treated it and to discover what it indicates about the nature of the creative act Originally published in 1976 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

Croître ou périr Carol Blum, 2013 Letters, Numbers, Forms Raymond Queneau, 2007 The first English translation of essays from one of the twentieth century's most intriguing avant garde writers Compiled from two volumes of Raymond Queneau's essays *B tons chiffres et lettres* and *Le Voyage en Gr ce* these selections find Queneau at his most playful and at his most serious eloquently pleading for a certain classicism even as he reveals the roots of his own wildly original oeuvre Ranging from the funny to the furious they follow Queneau from modernism to postmodernism by way of countless fascinating detours including his thoughts on language literary fashions myth politics poetry and other writers Faulkner Flaubert Hugo and Proust Translator Jordan Stump provides an introduction as well as explanatory notes about key figures and Queneau himself

Shakespeare and the supernatural Victoria Bladen, Yan Brailowsky, 2020-02-05 This edited collection of twelve essays from an international range of contemporary Shakespeare scholars explores the supernatural in Shakespeare from a variety of perspectives and approaches

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