

Looking for Laforge : an informal biography

David Arkell

Note: This is not the actual book cover

Looking For Laforgue An Informal Biography

Jeffrey Wainwright



Looking For Laforgue An Informal Biography:

Looking for Laforgue David Arkell, 1979 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 siècle 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 **Laforgue and the Modern** Michèle

Hannoosh, 1982 Impressionism: A Feminist Reading Norma Broude, 2019-08-16 An original interpretation of Impressionism and nineteenth century art and culture by a noted feminist art historian This book is a pioneering reading of Impressionism from a feminist perspective by a noted art historian Norma Broude analyzes the philosophical underpinnings of landscape painting in the late nineteenth century discussing the critic **Makers of Nineteenth Century Culture** Justin Wintle Esq., Justin Wintle, 2021-12-24 This volume provides a critical examination of the lives and works of the leading novelists poets dramatists artists philosophers social thinkers mathematicians and scientists of the period The subjects are assessed in the light of their cultural importance and each entry is deliberately interpretative making this work both an essential reference tool and an engaging collection of essays Figures covered include Marx Wagner Darwin Malthus Balzac Jane Austen Nietzsche Babbage Edgar Allan Poe Ruskin Schleiermacher Herbert Spencer Harriet Martineau and Oscar Wilde

Poetry: The Basics Jeffrey Wainwright, 2013-03-01 Now in its second edition Poetry The Basics demystifies the traditions and forms of the world of poetry for all those who find it daunting or bewildering Covering a wide range of poetic voices from Chaucer to children's rhymes song lyrics and the words of contemporary poets this book will help readers to appreciate poetry by examining technical aspects such as rhythm and measures different tones of voice in poetry the relationship between everyday and poetic language how different types of poetry are structured how the form and space of a poem contribute to its meaning some of the ways contemporary poets set to work A must read for all those wishing to get to grips with reading and writing poetry this book is a lively and inspiring introduction to its many styles and purposes right up to the present day **New Makers of Modern Culture** Justin Wintle, 2016-04-22 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included

New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers of Modern Culture includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach New Makers of Modern Culture provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

Jules Laforgue Jules Laforgue,1998 Deeply nihilistic yet full of yearning tender yet savagely self mocking Laforgue has a unique voice and vision that nonetheless mark him out as one of the founding fathers of modernism Like Charles Baudelaire before him he was determined to face up to the ugly and decadent as well as the conventionally poetic aspects of himself and the world about him In a career that rivals Arthur Rimbaud s for its tragically brief accelerated development he pioneered the use of coarse colloquialism startling rhymes and astonishing invented words His greatest achievement the posthumous *Derniers Vers* 1890 was the first complete French volume of free verse Partly influenced by his translation of Walt Whitman the first in the French language *Derniers Vers* is brilliantly effective in capturing the truth of fleeting impressions and inner sensations It is also writes Graham Dunstan Martin one of the musical masterpieces of literature This bilingual edition features a generous selection of poems in the original French from Laforgue s *Le Sanglot de la Terre Les Complaintes L Imitation de Notre Dame la Lune Des Fleurs de Bonne Volonte* and *Derniers Vers* with running prose translations at the bottom of each page

France and the Americas Bill Marshall,2005-05-24 A unique multidisciplinary encyclopedia covering the impacts that French and American politics foreign policy and culture have had on shaping each country s identity From 17th century fur traders in Canada to 21st century peacekeepers in Haiti from France s decisive role in the Revolutionary War leading to the creation of the United States to recent disagreements over Iraq *France and the Americas* charts the history of the inextricable links between France and the nations of the Americas This comprehensive survey features an incisive introduction and a chronology of key events spanning 400 years of France s transatlantic relations Students of many disciplines as well as the lay reader will appreciate this comprehensive survey which traces the common themes of both French policy language and influence throughout the Americas and the wide ranging transatlantic influences on contemporary France

Poetry Jeffrey Wainwright,2004 Drawing

on examples ranging from Chaucer to children's rhymes Cole Porter to Carol Ann Duffy and from around the English speaking world it looks at aspects including how technical aspects such as rhythm and measures work how different tones of voice affect a poem how poetic language relates to everyday language how different types of poetry work from sonnets to free verse and how the form and space of a poem contribute to its meaning Poetry The Basics is an invaluable and easy to read guide for anyone wanting to get to grips with reading and writing poetry Jacket **Encyclopedia of World**

Biography: Kilpatrick-Louis, 1998 Presents brief biographical sketches which provide vital statistics as well as information on the importance of the person listed **Encyclopedia of Literary Translation Into English: A-L** O. Classe, 2000

Work and Leisure in Late Nineteenth-Century French Literature and Visual Culture C. White, 2014-06-25 In this engaging new study Claire White reveals how representations of work and leisure became the vehicle for anxieties and fantasies about class and alienation affecting in turn the ways in which writers and artists understood their own cultural work **T.S. Eliot**

Lyndall Gordon, 2000 Consists of the author's earlier two books on Elliot Eliot's early years and Eliot's new life revised and updated throughout with important new material **Oscar Wilde's Elegant Republic** David Charles Rose, 2016-01-14 Why

was Paris so popular as a place of both innovation and exile in the late nineteenth century Using French English and American sources this first volume of a trilogy provides a possible answer with a detailed exploration of both the city and its communities who forming a varied cast of colourful characters from duchesses to telephonists artists to beggars and dancers to diplomats crowd the stage Through the throng moves Oscar Wilde as the connecting thread Wilde exploratory Wilde triumphant Wilde ruined This use of Wilde as a central figure provides both a cultural history of Paris and a view of how he assimilated himself there By interweaving fictional representations of Paris and Parisians with historical narrative Paris of the imagination is blended with the topography of the city described by Victor Hugo as this great phantom composed of darkness and light This original treatment of the belle poque is couched in language accessible to all who wish to explore Paris on foot or from an armchair *Jules LaForgue and Poetic Innovation* Anne Holmes, 1993 This is the first work in

English to devote itself entirely to the poetry of Jules Laforgue 1860 1887 Based on a detailed study of manuscripts as well as printed texts it analyses the evolution of Laforgue's poetic ideas as he understood it himself Anne Holmes presents a detailed investigation of Laforgue's changing poetic techniques in order to illuminate both his extraordinary poetic versatility and the significance of his adoption of free verse Arguing that Laforgue is the great innovator in the use of free verse in French poetry Holmes sheds light on his method of composition by means of close analysis of variants and explores the precise nature of his experiment with interior monologue She sets Laforgue firmly in the context of contemporary French poetry and highlights the influence on him of Walt Whitman and Impressionist painting Comparison is also made with the work of T S Eliot for whom Laforgue was a major influence Laforgue emerges from this study as a far more important figure in the evolution of French verse than has previously been thought He stands as a great and self consciously modern writer close in

spirit to his twentieth century successors

Jules Laforgue. Jules Laforgue, 1988 Jules Laforgue le poète des Complaintes le conteur artiste des Moralités l'gendaires dont nous célébrons en 1987 le centenaire de la mort est aussi un critique d'art considérable un regardeur infatigable de peinture Dès 1883 23 ans il se fait le défenseur et un des tout premiers théoriciens de l'Impressionnisme le d'fricheur du rôle de l'Inconscient dans l'art mais aussi l'inventeur en France bien avant les Surréalistes des très étranges oeuvres de Bocklin et de Max Klinger D'homme plein de verve des chromos historiques et de la peinture l'ch e Laforgue critique d'art est l'coute de toute innovation il sait goûter la peinture pure aussi bien que les suggestions symboliques des tableaux de Gustave Moreau ou la bizarrerie troublante de la sculpture polychrome Ces textes de Laforgue totalement inconnus jusqu'à ce jour permettent de jeter un oeil neuf sur les tendances contradictoires de l'art de la fin du XIXe siècle que la Musée d'Orsay nous a fait redécouvrir

London Magazine John Lehmann, Alan Ross, 1980

Poems of Jules Laforgue Jules Laforgue, 2001 Like Poe Laforgue has been a more influential poet abroad than at home His innovative handling of free verse for example was an inspiration to the young T S Eliot who was also drawn to his tone of urban wit and the way his poetry part symbolist and part impressionist reflected the uncertainties of modern city life Peter Dale captures the resourceful energy and panache of Laforgue's poetry in translations which are as playful wild clear obscure and impossible as the French poems

Stages of Self Elisabeth A. Howe, 1990 The dramatic monologue has attracted considerable critical attention in English but is rarely considered relevant to French poetry and has generally been ignored in studies of comparative literature In Stages of Self various poems by Jules Laforgue Stéphane Mallarmé and Paul Valéry are analyzed to show that they conform to the norms of the genre even though they bear little surface resemblance to the dramatic monologues by Browning Pound or Eliot Traditionally a dramatic monologue is a poem spoken by an identified persona placed in a dramatic situation This description fits poems such as L'Après-midi d'un faune and La Jeune Parque though the persona and the drama are quite unlike those of English and American dramatic monologues The latter two tend to characterize the speaker fully and to place him/her in a well defined spatial and temporal context while the French poems ignore characterization and give very little contextual detail The figures of the Parque and the Faun are engaged in purely internal dramas which again distinguishes these poems from the Browningesque dramatic monologue they belong to the dramatic tradition of Racine rather than Shakespeare LaForgue's poetry constitutes an interesting halfway point between the representational dramatic monologue typical of Browning which Laforgue ironically undermines and the more impersonal and universal though still dramatic monologues of Mallarmé and Valéry Howe seeks to redefine the scope of the term dramatic monologue which she feels is often unduly limited She notes that the term is frequently confined to the use of spoken colloquial language so foreign to Mallarmé Valéry or indeed Tennyson or the presence of a silent interlocutor However Howe contends that such narrow interpretations restrict the genre to Browning's monologues and not all of those Admitting that far more examples of the genre exist in English Howe attributes the scarcity to the differing assumptions on the part of

French poets about poetic voice and about the nature of spoken as opposed to written language

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