

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 cela devient 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 n'est que de lui se déduit 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'indétermination, qui se trouve contenue, mais point de tout d'indétermination ».

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'elles-mêmes. « Notre lumière naturelle nous donne une certaine connaissance d'autres idées, 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 la condition d'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 occasion d'échange immédiatement transformée en actes qui n'exigent que des signes communs ; 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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**Croître ou périr** Carol Blum, 2013      **Approaches to Teaching Hugo's Les Misérables** Michal P. Ginsbug, Bradley Stephens, 2018-08-01 Offers pedagogical techniques for teaching Victor Hugo's Les Misérables in college classrooms including consideration of the literary market American pop culture childhood the literature of Paris utopianism the French Revolution adaptations and misery Includes maps information on reference works and online resources Gives syllabus suggestions for undergraduate and graduate courses      **Text** W. S. Hill, Edward M. Burns, 2000-12 Another volume in the distinguished annual      **Baudelaire and Nature** F. W. Leakey, 1969      Encyclopedia of Literature and Criticism Martin Coyle, Peter Garside, Malcolm Kelsall, John Peck, 2002-09-11 Contains essays by approximately ninety scholars and critics in which they investigate various aspects of English literary eras genres and works and includes bibliographies and suggestions for further reading      **Mallarm and 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      **Posthumous America** Benjamin Hoffmann, 2018-05-15 Benjamin Hoffmann's Posthumous America examines the literary idealization of a lost American past in the works of French writers of the eighteenth and nineteenth centuries For writers such as John Hector St John de Crèvecoeur and Claude François de Lezay Marnésia America was never more potent as a driving ideal than in its loss Examining the paradoxical American paradise depicted in Crèvecoeur's Lettres d'un cultivateur américain 1784 the uchronotopia the

imaginary perfect society set in America and based on what France might have become without the Revolution of 1789. *Les Lettres écrites de la Rochelle* 1792 and the political and nationalistic motivations behind François-René Chateaubriand's idealization of America in *Voyage en Amérique* 1827 and Mémoires d'outre-tombe 1850. Hoffmann shows how the authors' liberties with the truth helped create the idealized and nostalgic representation of America that dominated the collective European consciousness of their times. From a historical perspective, *Posthumous America* works to determine when exactly these writers stopped transcribing what they actually observed in America and started giving imaginary accounts of their experiences. A vital contribution to transatlantic studies, this detailed exploration of French perspectives on the colonial era, the War of Independence, and the birth of the American Republic sheds new light on the French fascination with America. *Posthumous America* will be invaluable for historians, political scientists, and specialists of literature whose scholarship looks at America through European eyes.

***The Romantic Subject in Autobiography*** Eugene L. Stelzig, 2000. Stelzig provides an overview of how these authors fashioned a distinctive type of self-writing at the historical moment when modern autobiography emerged in its identifiable form.

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***Ritual Design for the Ballet Stage*** Hanna Walsdorf, 2019-02-28. The Turkish ceremony in *Le Bourgeois gentilhomme* has been popular with audiences for almost 350 years and remains one of the best-known scenes of early modern French theatre. This newly researched volume spotlights the Turkish ceremony in its original technicolor, presenting numerous important discoveries that have never before been published. It shows that even in a field as thoroughly investigated as the collaboration between Molière and Lully at the court of Louis XIV, there is still much new source material to be discovered and many new connections to be made. As the multidisciplinary essays examine the burlesque Turkish scene from a social, political, textual, and iconographic viewpoint, they unearth time and again flaws, omissions, and errors transmitted in earlier scholarship. *Ritual Design* is a must-have volume that sets the record straight.

***Foreign Bodies*** Madeleine Dobie, 2001. Building on the critical foundations established by Edward Said in *Orientalism*, *Foreign Bodies* examines the relationship between the Orientalist tradition in French art and literature and France's colonial history. It focuses on a central dimension of this exchange: the prevalent figure of the oriental woman and the interplay of race and gender in both domestic and colonial history. It also offers a genealogy of contemporary French attitudes to Islamic culture in which beliefs about sexuality and gender relations continue to occupy a privileged place. The author examines the extent to which the rhetorical status and political implications of Orientalism register the changing circumstances of French colonial activity, tracing the convergence or divergence of colonial practice and the literary record. She also argues against the tendency in both historical and theoretical writing on colonialism to divide center from margins, metropolitan from colonial. Instead, she shows how colonial products and ideas permeated the domestic culture and shaped its evolution. Finally, the book proposes that the feminine figures of Orientalist texts are often interwoven with representations of language and more specifically with representations of language as an alien and resistant code, something

other than the transparent medium of ideas It suggests that in promoting awareness that language is not simply the neutral medium of thought and experience these veiled figures of language function as foreign bodies creating disruptive effects within an economy orchestrated toward the production of knowledge of the other However the book also argues against the view espoused by certain critics that the self reflexivity of Orientalist writing fully counteracts its polarizing political effects arguing instead for a process of double reading that acknowledges both the geopolitical power encoded within Orientalist representation and the ways in which specific texts resist this power

### **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

Models of Collaboration in Nineteenth-Century French Literature Seth Whidden, 2016-04-15 Contributing to the current lively discussion of collaboration in French letters this collection raises fundamental questions about the limits and definition of authorship in the context of the nineteenth century's explosion of collaborative ventures While the model of the stable single author that prevailed during the Romantic period dominates the beginning of the century the authority of the speaking subject is increasingly in crisis through the century's political and social upheavals Chapters consider the breakdown of authorial presence across different constructions of authorship including the numerous cénacles of the Romantic period collaborative ventures in poetry through the practice of the *Tombeaux* and as seen in the *Album zutique* the interplay of text and image through illustrations for literary works the collective ventures of literary journals and multi

author prose works by authors such as the Goncourt brothers and Erckmann Chatrian Interdisciplinary in scope these essays form a cohesive investigation of collaboration that extends beyond literature to include journalism and the relationships and tensions between literature and the arts The volume will interest scholars of nineteenth century French literature and more generally any scholar interested in what is at stake in redefining the role of the French author *The Semiotics of Passions* Algirdas Julien Greimas, 1993 Originally published in French in 1991 by Les Editions du Seuil Paris Raises and explores such questions as What are the necessary conditions for the existence of passion Can passion be submitted to a logic of language Does passion allow systemic semiotic transformations Annotation copyright by Book News Inc Portland OR **Obsolete**

**Objects in the Literary Imagination** Francesco Orlando, 2008-10-01 Translated here into English for the first time is a monumental work of literary history and criticism comparable in scope and achievement to Eric Auerbach's *Mimesis* Italian critic Francesco Orlando explores Western literature's obsession with outmoded and nonfunctional objects ruins obsolete machinery broken things trash etc Combining the insights of psychoanalysis and literary political history Orlando traces this obsession to a turning point in history at the end of eighteenth century industrialization when the functional becomes the dominant value of Western culture Roaming through every genre and much of the history of Western literature the author identifies distinct categories into which obsolete images can be classified and provides myriad examples The function of literature he concludes is to remind us of what we have lost and what we are losing as we rush toward the future

*Questioning Racine's Tragedy* John Campbell, 2005 Noting significant differences between the individual tragedies of Racine and the many current notions of what Racine's tragedy is deemed to imply John Campbell explores the identity and meaning of the modern Racine He asks if any one critical paradigm *The Cubist Painters* Guillaume Apollinaire, 2004-10-25

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Cuillé, 2006-01-01 Juxtaposing pre eminent and popular writers Cuill reads their fictional works in light of their treatises on art and society exploring the significance of musical tableaux that have revolutionized the form and function of music in the text *Looking for The Stranger* Alice Kaplan, 2016-09-09 A New York Times Notable Book A literary exploration that is

surely destined to become the quintessential companion to Camus's most enduring novel *PopMatters* The Stranger is a rite of passage for readers around the world Since its publication in France in 1942 Camus's novel has been translated into sixty languages and sold more than six million copies It's the rare novel that's as likely to be found in a teen's backpack as in a graduate philosophy seminar If the twentieth century produced a novel that could be called ubiquitous The Stranger is it How did a young man in his twenties who had never written a novel turn out a masterpiece that still grips readers more than seventy years later With *Looking for The Stranger* Alice Kaplan tells that story In the process she reveals Camus' achievement to have been even more impressive and more unlikely than even his most devoted readers knew To this new project Kaplan

brings equally honed skills as a historian literary critic and biographer Reading The Stranger is a bracing but somewhat bloodless experience Ms Kaplan has hung warm flesh on its steely bones The New York Times For American readers few French novels are better known and few scholars are better qualified than Kaplan to reintroduce us to it Kaplan tells this story with great verve and insight all the while preserving the mystery of its creation and elusiveness of its meaning Los Angeles Review of Books The fascinating story behind Albert Camus coldblooded masterpiece A compelling companion to a novel that has stayed strange Kirkus Reviews

**The Documentary Imagination in Twentieth-Century French Literature** Alison James, 2020-09-03 The Documentary Imagination in Twentieth Century French Literature identifies a documentary impulse in French literature that emerges at the end of the nineteenth century and culminates in a proliferation of factual writings in the twenty first Focusing on the period bookended by these two moments it highlights the enduring concern with factual reference in texts that engage either with current events or the historical archive Specifically it considers a set of ideas and practices centered on the conceptualization and use of documents In doing so it contests the widespread narrative that twentieth century French literature abandons the realist enterprise and argues that writers instead renegotiate the realist legacy outside or at the margins of the fictional space of the novel Analyzing works by authors including Gide Breton Aragon Yourcenar Duras and Modiano the book defines a specific documentary mode of literary representation that records assembles and investigates material traces of reality The document is a textual visual or material piece of evidence repurposed through its visual insertion textual transcription or description within a literary work It is a fact but it also becomes a figure standing for literature's confrontation with the real The documentary imagination involves a fantasy of direct access to a reality that speaks for itself At the same time it gives rise to concrete textual practices that open up new directions for literature by interrogating the construction and interpretation of facts

Chance, Literature, and Culture in Early Modern France John D. Lyons, 2016-04-08 In the Renaissance and early modern periods there were lively controversies over why things happen Central to these debates was the troubling idea that things could simply happen by chance In France a major terrain of this intellectual debate the chance hypothesis engaged writers coming from many different horizons the ancient philosophies of Epicurus the Stoa and Aristotle the renewed reading of the Bible in the wake of the Reformation a fresh emphasis on direct empirical observation of nature and society the revival of dramatic tragedy with its paradoxical theme of the misfortunes that befall relatively good people and growing introspective awareness of the somewhat arbitrary quality of consciousness itself This volume is the first in English to offer a broad cultural and literary view of the field of chance in this period The essays by a distinguished team of scholars from the U S Britain and France cluster around four problems Providence in Question Aesthetics and Poetics of Chance Law and Ethics and Chance and its Remedies Convincing and authoritative this collection articulates a new and rich perspective on the culture of sixteenth and seventeenth century France

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