# Rhythm, Illusion and the Poetic Idea Baudelaire, Rimbaud, Mallarmé

David Evans



# **Rhythm Illusion And The Poetic Idea Baudelaire**

**David Elwyn Evans** 

#### **Rhythm Illusion And The Poetic Idea Baudelaire:**

Rhythm, Illusion and the Poetic Idea David Evans, 2004 Rhythm Illusion and the Poetic Idea explores the concept of rhythm and its central yet problematic role in defining modern French poetry Forging innovative lines of inquiry linking the detailed analysis of poetic form to the evolution of fundamental aesthetic principles David Evans offers extensive new readings of the literary and critical writings of the three major poets at the centre of France's most important poetic revolution The volume is of interest to all students and readers of Baudelaire Rimbaud and Mallarm since here is presented for the first time a thorough comparative study of developments in each writer s poetic form and theory focusing on the themes of illusion deception and the musical metaphor The book is also intended to stimulate wider critical debate on the interpretation of metrical verse prose poetry and vers libre and offers original analytical methods which facilitate the study of poetic form The author proposes a radical shift in our understanding of the role and mechanisms of poetic rhythm suggesting that its very resistance to definition and fixity provides a conveniently opaque veil over the difficulties of defining poetry in Rhythm, Illusion and the Poetic Idea: Baudelaire, Rimbaud, Mallarmé the nineteenth and twentieth centuries David Evans, 2004-01-01 Rhythm Illusion and the Poetic Idea explores the concept of rhythm and its central yet problematic role in defining modern French poetry Forging innovative lines of inquiry linking the detailed analysis of poetic form to the evolution of fundamental aesthetic principles David Evans offers extensive new readings of the literary and critical writings of the three major poets at the centre of France's most important poetic revolution. The volume is of interest to all students and readers of Baudelaire Rimbaud and Mallarm since here is presented for the first time a thorough comparative study of developments in each writer s poetic form and theory focusing on the themes of illusion deception and the musical metaphor The book is also intended to stimulate wider critical debate on the interpretation of metrical verse prose poetry and vers libre and offers original analytical methods which facilitate the study of poetic form The author proposes a radical shift in our understanding of the role and mechanisms of poetic rhythm suggesting that its very resistance to definition and fixity provides a conveniently opaque veil over the difficulties of defining poetry in the nineteenth and twentieth centuries

Rhythm, Illusion and the Poetic Idea Baudelaire, Rimbaud, Mallarmé David Elwyn Evans, 2003 Rhythm, Illusion and the Poetic Idea Baudelaire, Rimbaud, Mallarmé David Elwyn Evans, 2002 The Beauty of Baudelaire Roger Pearson, 2021 A substantial study of the works of Charles Baudelaire 1821 1867 that provides fresh and detailed readings of his poetry in verse and prose 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 Mallarm 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 Mallarm 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 Mallarm are profoundly significant since it maps out the possible future of poetry **Baudelaire in Song** Helen Abbott, 2017-11-03 Why do we find it hard to explain what happens when words are set to music This study looks at the kind of language we use to describe word music relations both in the academic literature and in manuals for singers or programme notes prepared by professional musicians Helen Abbott s critique of word music relations interrogates overlaps emerging from a range of academic disciplines including translation theory adaptation theory word music theory as well as critical musicology m tricom trie and cognitive neuroscience It also draws on other resources whether adhesion science or financial modelling to inform a new approach to analysing song in a model proposed here as the assemblage model The assemblage model has two key stages of analysis The first stage examines the bonds formed between the multiple layers that make up a song setting including metre prosody form structure sound repetition semantics and live performance options The second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song accretion dilution Taking the work of the major nineteenth century French poet Charles Baudelaire 1821 67 as its main impetus the volume examines how Baudelaire s poetry has inspired composers of all genres across the globe from the 1860s to the present day The case studies focus on Baudelaire song sets by European composers between 1880 and 1930 specifically Maurice Rollinat Gustave Charpentier Alexander Gretchaninov Louis Vierne and Alban Berg Using this corpus it tests out the assemblage model to uncover what happens to Baudelaire s poetry when it is set to music It factors in the realities of song as a live performance genre and reveals which parameters of song emerge as standard for French text setting and where composers diverge in their approach Writing Literature, from Sand via Debussy to Derrida Peter Dayan, 2017-07-05 Why does poetry appeal to music Can music be said to communicate as language does What between music and poetry is it possible to translate These fundamental questions have remained obstinately difficult despite the recent burgeoning of word and music studies Peter Dayan contends that the reasons for this difficulty were worked out with extraordinary rigour and consistency in a French literary tradition echoed by composers such as Berlioz and Debussy which stretches from Sand to Derrida Their writing shows how it is both necessary and futile to look for music in poetry or for poetry in music necessary because each art defines itself by reference to what it is not and cannot be in order to point to an idealized totality outside itself futile because the musicality of poetry

like the poetic meaning of music must remain as elusive as that idealized totality its distance is the very condition of the art Thus is generated a subtle but unmistakable general definition of the nature of art which has proved uniquely able to survive all the probings of poststructuralism That definition of art is inseparable from a disturbingly effective scepticism towards all forms of explication and explanation in critical discourse so it is doubtless not surprising that critics in general have done their best to ignore it But by bringing out what Sand Baudelaire Mallarm Proust Debussy Berlioz Barthes and Derrida all do in the same way as they work on the limits of the analogy between music and literature this book shows how it is possible productive illuminating and fascinating to work on those limits though to do so as we find repeatedly in Chopin's dreams as in Derrida's tombeaux requires us to have the courage to face in music our literal death and the limits of our intelligence

Visions/revisions Nigel Harkness, 2003 The essays in this volume contribute diversely towards a revision and a reconceptualization of nineteenth century France with many adopting interdisciplinary methodologies attentive to the interplay between literature history art popular and high culture politics and science **Rhythms** Elizabeth Lindley, Laura McMahon, 2008 Drawing on thinkers such as Deleuze and Guattari Kristeva Lefebvre Meschonnic and Virilio this book explores the concept of rhythms in relation to questions of temporality and the everyday technology and the city poetry and autobiography space and the body in performance Reading Baudelaire's Le Spleen de Paris and the Nineteenth-Century Prose Poem Seth Whidden, 2022 A study of Charles Baudelaire's Le Spleen de Paris 1859 that explores how the practice of reading prose poems might be different from reading poetry in verse It illustrates how Baudelaire wrote texts that he considered poems and how this form shows aspects of his poetic modernity Poetry, Politics, and the Body in Rimbaud Robert St. Clair, 2018-08-30 Bodies abound in Rimbaud's poetry in a way that is nearly unprecedented in the nineteenth century poetic canon lazy creative rule breaking bodies queer bodies marginalized and impoverished bodies revolting and revolutionary historical bodies The question that Poetry Politics and the Body seeks to answer is What does this corporeal density mean for reading Rimbaud What kind of sense are we to make of this omnipresence of the body in the Rimbaldian corpus from first to last from the earliest poems in verse celebrating the sheer simple delight of running away from wherever one is and stretching one s legs out under a table to the ultimate flight away from poetry itself In response this book argues that the body appears often literally as a kind of gap breach or aperture through which Rimbaud's poems enter into contact with history and a larger body of other texts Simply put the body is privileged lyrical material for Rimbaud a figure for human beings in their exposed finite creatureliness and in their unpredictable agency and interconnectedness Its presence in the early work allows us not only to contemplate what a strange sensuous thing it is to be embodied to be both singular and part of a collective it also allows the poet to diagnose and the reader to perceive a set of seemingly intractable real socio economic political and symbolic problems Rimbaud's bodies are in other words utopian bodies sites where the historical and the lyrical the ideal and the material do not so much cancel each other out as become caught up in one another Words

and Notes in the Long Nineteenth Century Phyllis Weliver, Katharine Ellis, 2013 A new wave of scholarship inspired by the ways the writers and musicians of the long nineteenth century themselves approached the relationship between music and words Theodore De Banville David Evans, 2018-12-13 Theodore de Banville 1823 1891 was a prolific poet dramatist critic and prose fiction writer whose significant contribution to poetic and aesthetic debates in nineteenth century France has long been overlooked Despite his profound influence on major writers such as Baudelaire Rimbaud Verlaine and Mallarme Banville polarised critical opinion throughout his fifty year career While supporters championed him as a virtuoso of French verse many critics dismissed his formal pyrotechnics effervescent rhythms and extravagant rhymes as mere clowning This book explores how Banville's remarkably coherent body of verse theory and practice full of provocative energy and mischievous humour shaped debates about poetic value and how to identify it during a period of aesthetic uncertainty caused by diverse social economic political and artistic factors It features a detailed new reading of Banville's most infamous and misunderstood text the Petit Traitede poesie française as well as extended analyses of verse collections such as Les Stalactites Odes funambulesques Les Exiles Trente six Ballades and Rondels illuminated by wide reference to Banville s plays fiction and journalism Evans elucidates not only aesthetic tensions at the heart of nineteenth century French verse but also a centuries old tension between verse mechanisms and an unquantifiable mysterious and elusive poeticity which emerges as one of the defining narratives of poetic value from the Middle Ages via the Grands Rhetoriqueurs and Dada to the experiments of the OuLiPo and beyond Cases of citation Chloë Julius, Michael Green, Matthew Holman, 2024-09-24 Cases of citation presents a history of artists who incorporated literary references into their work from the 1960s onwards Through a series of object focused chapters that each take up a singular case of citation the collection considers how literary citation emerged as a viable and urgent strategy for artists during this period It surveys nine artworks by a diverse group of artists including David Wojnarowicz Lis Rhodes Romare Bearden and Silvia Kolbowski whose citations draw on literary works with authors ranging from Gertrude Stein to Jean Genet The book also features an interview with pioneering feminist artist Elaine Reichek that discusses her career long commitment to working with text Together the artworks and cited texts are approached from various critical angles with each author questioning and complicating the ways in which we can read textual citations in art **Song Beyond the Nation** Philip Ross Bullock, Laura Tunbridge, 2021-05-20 This book challenges that assumption by exploring the ways in which song crosses national borders Whether by incorporating foreign canons of poetry alongside native ones or conveying literature across linguistic borders through acts of performance song functions as a means of translation On Voice in Poetry David Nowell Smith, 2015-03-22 What do we mean by voice in poetry In this work David Nowell Smith teases out the diverse meanings of voice from a poem s soundworld to the rhetorical gestures through which poems speak to us in order to embark on a philosophical exploration of the concept of voice itself Birth and Death in Nineteenth-Century French Culture, 2007-01-01 This volume draws contributors from around the globe who

represent the full range of approaches to scholarship in nineteenth century French studies historical literary cultural art historical philosophical and comparative The theme of the volume Birth and Death is one with particular resonance for nineteenth century French studies since the nineteenth century is commonly perceived as an age of new life and renovation It is the epoch that witnessed an efflorescence of industrial and artistic progress the birth of the individual and the birth of the novel and the creation of an urban population in the major demographic shift from the rural provinces to Paris At the same time however it is the century of Decadence and degeneration theory marked by a prominent morbid aesthetic in the artistic sphere and a fascination with criminality moral decay and the pathologization of racial and sexual minorities in the scientific discourses It is also the century in which reflection on processes of artistic creation begins to problematize concepts of mimetic representation the function of the author and the status of the text In the context of the dialectical quality of nineteenth century French culture caught between an obsession with the new and innovative and a paranoid sense of its own encroaching decay the twin themes of birth and death open onto a variety of issues literary social historical artistic which are explored interrogated and reassessed in the essays contained in this volume French Art Song Emily Kilpatrick, 2022 Part I Poet Baudelaire's invitation to composers Song and memory in the Terrible Year To the depths of the Unknown in search of the new Interlude The poet sings Part II Singer M lodie at the crossroads Song salons and the society singer Collaboration and creative process Interlude The voices of F tes galantes Part III Public Singing histories Reimagining song at the Conservatoire M lodie centre stage Postlude Philosophies of composition **Rimbaud's Impressionist Poetics** Aimée Israel-Pelletier, 2012-10-15 In the mid nineteenth century Arthur Rimbaud the volatile genius of French poetry invented a language that captured the energy and visual complexity of the modern world This book explores some of the technical aspects of this language in relation to the new techniques brought forth by the Impressionist painters such as Monet Morisot and Pissarro

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