

CHAMPION CLASSIQUES

Texte de poétique classique majeur, plus dense et plus précis que l'Art poétique (1674) de Boileau, *Les Réflexions sur la poétique* et sur les ouvrages des poètes anciens et modernes ont remarquablement contribué à la récente redécouverte critique du classicisme. C'est leur édition définitive (1984), pour la première fois publiée selon les principes de l'édition critique moderne, qui est présentée ici. On y découvre la synthèse aboutie d'un savant formé dans l'humanisme érudit de la grande tradition lettrée européenne, tourné vers la modernité et conscient de la mutation des savoirs et des sociétés dans la période de crise des années 1670-1680, convaincu de l'urgence de penser la littérature de manière à répondre aux défis contemporains. Elle frappe par sa cohérence critique et sa nouveauté : réajustement des notions aristotéliennes de mimesis et de fabula, révision du caractère inspiré de la création, ébauche d'une psychologie du génie, revalorisation de l'imagination, nouvelle prise en compte des séductions de la parole poétique et de ses effets émotionnels, libération du plaisir littéraire en-dehors de l'emprise théologique et morale des augustiniens... Le classicisme présente de moins en moins de liens avec l'idée romantique d'une doctrine immémorablement néoécisée, tandis qu'est mis en relief le dynamisme évolutif de ses capacités de création.

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Reflexions Sur La Poetique Daristote Et Sur Les Ouvrages Des Poetes Anciens Et Modernes

Patrick Vollmar



Reflexions Sur La Poetique Daristote Et Sur Les Ouvrages Des Poetes Anciens Et Modernes:

Réflexions sur la poétique d'Aristote et sur les ouvrages des poètes anciens et modernes... René Rapin, 1673

Les réflexions sur la poétique de ce temps et sur les ouvrages des poètes anciens et modernes René Rapin, 1970

Reflexions sur la poetique d'Aristote, et sur les ouvrages des poetes anciens et modernes René Rapin, 1973 **The**

Poetics of Aristotle and the Tractatus Coislinianus O.J. Schrier, 2018-07-17 The bibliography of Aristotle's Poetics by Cooper and Gudeman most welcome in 1928 has now become antiquated even for the period it covers The present one registers all editions translations commentaries and studies bearing on the Poetics or the major concepts that have been associated with it correctly or incorrectly from 1481 up till 1996 Moreover a survey is given of the medieval translations and commentaries written in the Orient and in Europe Special attention has been given to the reviews The oldest one registered dates from 1697 The second book of the Poetics being lost publications related to the Tractatus Coislinianus which partly rests on Poetics II have been included There are seven indices Especially those on passages and subjects should prove to be useful instruments In the author's text Greek nouns and adjectives have been transliterated Reflexions sur la Poétique d'Aristote, et sur les ouvrages des poètes anciens & modernes René Rapin, 1674 The Theory of the Sublime from Longinus to Kant Robert Doran, 2015-07-16 In this book Robert Doran offers the first in depth treatment of the major theories of the sublime from the ancient Greek treatise On the Sublime attributed to Longinus and its reception in early modern literary theory to the philosophical accounts of Burke and Kant Doran explains how and why the sublime became a key concept of modern thought and shows how the various theories of sublimity are united by a common structure the paradoxical experience of being at once overwhelmed and exalted and a common concern the preservation of a notion of transcendence in the face of the secularization of modern culture Combining intellectual history with literary theory and philosophical analysis his book provides a new searching and multilayered account of a concept that continues to stimulate thought about our responses to art nature and human events **Opera, Tragedy, and Neighbouring Forms from**

Corneille to Calzabigi Blair Hoxby, 2024-03-01 Since the nineteenth century some of the most influential historians have portrayed opera and tragedy as wholly distinct cultural phenomena These historians have denied a meaningful connection between the tragedy of the ancients and the efforts of early modern composers to arrive at styles that were intensely dramatic Drawing on a series of case studies Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi traces the productive if at times rivalrous relationship between opera and tragedy from the institution of French regular tragedy under Richelieu in the 1630s to the reform of opera championed by Calzabigi and Gluck in the late eighteenth century Blair Hoxby and his fellow contributors shed light on neighbouring forms of theatre including pastoral drama tragédie en machines tragédie en musique and Goldoni's dramma giocoso Their analysis includes famous masterpieces by Corneille Voltaire Metastasio Goldoni Calzabigi Handel and Gluck as well as lesser known artists such as Luisa Bergalli the first female librettist to write

for the public theatre in Italy Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi delves into a series of quarrels and debates in order to illuminate the history of seventeenth and eighteenth century theatre **François Blondel** Anthony Gerbino, 2012-12-06 First director of the Académie royale d'architecture François Blondel established a lasting model for architectural education that helped transform a still largely medieval profession into the one we recognize today Most well known for his 1676 urban plan of Paris Blondel is also celebrated as a mathematician scientist and scholar Few figures are more representative of the close affinity between architecture and the new science of the seventeenth century The first full length study in English to appear on this polymath this book adds to the scholarship on early modern architectural history and particularly on French classicism under Louis XIV and his minister Jean Baptiste Colbert It studies early modern science and technology Baroque court culture and the development of the discipline of architecture Dictionnaire des ouvrages anonymes et pseudonymes Antoine-Alexandre Barbier, 1809 Dictionnaire des ouvrages anonymes et pseudonymes, composés, traduits ou publiés en français et en latin, avec les noms des auteurs, traducteurs et éditeurs Barbier, 1824 Dictionnaire des Ouvrages anonymes et pseudonymes, composés, traduits ou publiés en français, avec les noms des auteurs, traducteurs et éditeurs Antoine-Alexandre Barbier, 1809 **Dictionnaire des ouvrages anonymes et pseudonymes composés, traduits ou publiés en français et en latin, avec les noms des auteurs, traducteurs et éditeurs; accompagné de notes historiques et critiques par M. Barbier, ... Tome premier [-quatrième]** Antoine Alexandre Barbier, 1824 *Dictionnaire des ouvrages anonymes et pseudonymes, composés, traduits ou publiés en français et en latin, avec les noms des auteurs, traducteurs et éditeurs; accompagné de notes historiques et critiques, par M. Barbier, ... Tome premier [- quatrième] ,1824* **Dictionnaire des ouvrages anonymes et pseudonymes, composés, traduits, ou publiés en français et en latin, avec les noms des auteurs, traducteurs et éditeurs, accompagné de notes historiques et critiques** Antoine-Alexandre Barbier, 1824 Dictionnaire des ouvrages anonymes et pseudonymes, composés, traduit ou publiés en français et en latin, avec les noms des auteurs, traducteurs et éditeurs; accompagne de notes historiques et critiques Antoine-Alexandre Barbier, 1824 **Genealogy of the Tragic** Joshua Billings, 2017-03-14 Why did Greek tragedy and the tragic come to be seen as essential to conceptions of modernity And how has this belief affected modern understandings of Greek drama In Genealogy of the Tragic Joshua Billings answers these and related questions by tracing the emergence of the modern theory of the tragic which was first developed around 1800 by thinkers associated with German Idealism The book argues that the idea of the tragic arose in response to a new consciousness of history in the late eighteenth century which spurred theorists to see Greek tragedy as both a unique historically remote form and a timeless literary genre full of meaning for the present The book offers a new interpretation of the theories of Schiller Schelling Hegel Hölderlin and others as mediations between these historicizing and universalizing impulses and shows the roots of their approaches in earlier discussions of Greek tragedy in Germany France and England By examining eighteenth century

readings of tragedy and the interactions between idealist thinkers in detail Genealogy of the Tragic offers the most comprehensive historical account of the tragic to date as well as the fullest explanation of why and how the idea was used to make sense of modernity The book argues that idealist theories remain fundamental to contemporary interpretations of Greek tragedy and calls for a renewed engagement with philosophical questions in criticism of tragedy **Le niais sublime** Maddalena Mazzocut-Mis, 2014-05-02T00:00:00+02:00 Si l'on affronte le thème de l'art sans forme propre et sans faux moralisme le mélodrame et le kitsch s'imposent comme catégories esthétiques prédominantes dans le paysage artistique En analysant la racine du kitsch dans le mélodramatique jusqu'à remonter au dix-huitième siècle lorsque le pathétique est apprécié par le public et par une certaine critique on comprend qu'au niveau de l'analyse esthétique le mélodramatique et sa dérivation moderne possèdent une dignité catégorielle La naissance du sublime du point de vue motionnel pathétique accompagne et renforce cette recherche Le mélodrame et le kitsch ne sont pas novateurs ils utilisent un excès de visibilité et n'chappent pas au principe d'accumulation répandant la frustration du toujours plus Ces deux catégories survivent sur une ligne de faiblesse qui d'un côté glisse vers la banalisation déplorable et de l'autre vers l'exaspération ridicule de cette même banalisation Toutefois lorsque les deux catégories ne précipitent pas on découvre que leur jeu doit être pris au sérieux tout en restant un jeu Confiné au ludique le mélodrame et le kitsch ne trompent pas le joueur et ne représentent pas un danger pour l'art au contraire ils ouvrent les portes au plus facile et au plus agréable des divertissements The Eloquence of Color Jacqueline Lichtenstein, 1993-01-01 An outstanding book one of the most intelligent penetrating and intellectually rigorous studies of pictorial theory in the literature of art history Michael Fried author of Absorption and Theatricality Painting and the Beholder in the Age of Diderot Jacqueline Lichtenstein's groundbreaking contribution to intellectual history reconstructs the history of the age-old debate between philosophy and rhetoric discourse and images drawing and color truth and delight She shows how in opposition to the Platonic suspicion of eloquence and colour 17th century French aesthetics discovers that painting involves deception more than imitation and delight rather than logic Impressively erudite Lichtenstein is also a seductive writer A book about the pleasure of seeing and the pleasure of reading Thomas Pavel author of The Feud of Language A History of Structuralist Thought **The Shock of the Ancient** Larry F. Norman, 2011-04-15 The cultural battle known as the Quarrel of the Ancients and Moderns served as a sly cover for more deeply opposed views about the value of literature and the arts One of the most public controversies of early modern Europe the Quarrel has most often been depicted as pitting antiquarian conservatives against the insurgent critics of established authority The Shock of the Ancient turns the canonical vision of those events on its head by demonstrating how the defenders of Greek literature rather than clinging to an outmoded tradition celebrated the radically different practices of the ancient world At a time when the constraints of decorum and the politics of French absolutism quashed the expression of cultural differences the ancient world presented a disturbing face of otherness Larry F. Norman explores how the authoritative status of ancient Greek texts allowed them to

justify literary depictions of the scandalous The Shock of the Ancient surveys the diverse array of aesthetic models presented in these ancient works and considers how they both helped to undermine the rigid codes of neoclassicism and paved the way for the innovative philosophies of the Enlightenment Broadly appealing to students of European literature art history and philosophy this book is an important contribution to early modern literary and cultural debates An Introduction to the Methods and Materials of Literary Criticism Charles Mills Gayley,Fred Newton Scott,1899

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