
Art Poétique Notions Et Problemes De La Critique

A Geographical Introduction to History
Merleau-Ponty's Reading of Husserl
Translations of the Sublime
L'analogie et le probable
Merleau-Ponty's Poetic of the World
Vico's New Science of the Intersubjective World
Philosophical Problems Today / Problèmes Philosophiques d'Aujourd'hui
Introduction aux arts du beau
Poétique et création littéraire en Grèce ancienne
The Philosophy of the Imagination in Vico and Malebranche
The Princeton Encyclopedia of Poetry and Poetics
Semiotics and the Problem of Translation
Arthur S. Abramson: Linguistics and Adjacent Arts and Sciences. Part 2
Great Books of the Western World: The great ideas
History of Science, History of Text
The Concept of Reason in French Classical Literature, 1635-1690
Scientific Sources and Teaching Contexts Throughout History: Problems and Perspectives
Barbarian: Explorations of a Western Concept in Theory, Literature, and the Arts
A Critical Bibliography of French Literature
The Poetics of Aristotle
Problems of literary genres
The Oxford Handbook of Philosophy in Early Modern Europe
Performance and Authenticity in the Arts
The Classical Sublime
After Taste. Critique of insufficient reason
Rhetoric and Renaissance Culture
Arts poétiques de la Renaissance
Arthur Rimbaud
Authorship as Alchemy
A Concept of Poetry
The Great Ideas
Poetry, Symbol, and Allegory
Strategies of Rhetoric
Problems and Methods of Literary History
The Critical Literary Ideas of Clement Marot ...
The Matter of Mind
Concept of Poetry, an Indian Approach
Corneille and Racine

Alphabetical Finding List

French epic poetry in the sixteenth century

*Art Poétique Notions Et Problèmes De
Ma C Trique*

Downloaded from ftp.bonide.com by
guest

CANTRELL ASHLEY

A Geographical Introduction to History Slavko Kacunko
By acknowledging interpretive theories of the past, Brittan provides a proper historical frame of reference in which today's student can better understand figurative language in poetry. *Merleau-Ponty's Reading of Husserl* University of Toronto Press
After Taste is an inquiry into a field of study dedicated to the reconsideration, reconstruction and rehabilitation of the concept of Taste. Taste is the category, whose systematic, historical and actual dimensions have traditionally been located in a variety of disciplines. The actuality and potential of the study is based on a variety of collected facts from readings and experiences, which materialize in the following features: One concept (figurative Taste), two thinking traditions (analytic and synthetic/continental) and three interrelated dimensions (systematic, historic and actual) are presented in three volumes. As such, the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time. Moreover, After Taste is intended for anyone who hopes to make a further contribution to the subject. Since its appearance and apparently short triumph some 250 years ago, the concept of non-literary Taste remained the linchpin of aesthetic theory and practice, but also a category outreaching aesthetics. Taste as the personal unity of the production, theory and criticism of art and literature, which was still largely taken as a given in the eighteenth century, has meanwhile given way to a highly-differentiated art world, in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making. The critical role of "Taste judges", ratings and rankings in the feuilleton, politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today. However, Taste's impact on society is in fact all-encompassing and yet, without getting even close to the "magnetic North" of the academic compass. After Taste fills

the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines, discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day. The guiding goal is a post-disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts. Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste, its institutionalizations and expert cultures: The (1) first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties, value theories and practices of valuating. The (2) second part traces the events at the peak of Taste's systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production, reception and distribution of culture. The (3) third part reconstructs the major moments in which the contested concept of Taste experiences its post-disciplinary rehabilitation, in preparation for its future productive usage in the academic and popular discourses and practices. It shows how the category of Taste became the foundation, legitimation and the catalyst for the emerging division of labour, faculties and disciplines, confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world.

Translations of the Sublime CUP Archive

Merleau-Ponty's Reading of Husserl explores the relationship between two of the greatest thinkers of the twentieth century: Edmund Husserl, the father of modern phenomenology, and Maurice Merleau-Ponty, considered by many to be his greatest philosophical heir. While Merleau-Ponty's influence on the dissemination and reception of Husserl's thought is indisputable, unresolved questions remain concerning the philosophical projects of these two thinkers: Does phenomenology first reach its true potential in Merleau-Ponty's hands, guided by his appreciation of the tacit goals underlying Husserl's philosophical project? Or is Merleau-Ponty's phenomenology a creative but ultimately misdirected appropriation of Husserl's work? In this volume, the first devoted to a comparison of the work of these

two philosophers, ten leading scholars draw on the latest research and newly available manuscripts to offer novel insights into Merleau-Ponty's reading of Husserl - with implications for our understanding of phenomenology's significance, its method, and the future of philosophy.

L'analogie et le probable University of Notre Dame Press

A team of leading scholars survey the development of philosophy in the period of extraordinary intellectual change from the mid-16th century to the early 18th century. They cover metaphysics and natural philosophy; the mind, the passions, and aesthetics; epistemology, logic, mathematics, and language; ethics and political philosophy; and religion.

Merleau-Ponty's Poetic of the World Stanford University Press

Merleau-Ponty has long been known as one of the most important philosophers of aesthetics, yet most discussions of his aesthetics focus on visual art. This book corrects that balance by turning to Merleau-Ponty's extensive engagement with literature. From Proust, Merleau-Ponty developed his conception of "sensible ideas," from Claudel, his conjoining of birth and knowledge as "co-naissance," from Valéry came "implex" or the "animal of words" and the "chiasma of two destinies." Literature also provokes the questions of expression, metaphor, and truth and the meaning of a Merleau-Pontian poetics. The poetic of Merleau-Ponty is, the book argues, a poetic of the flesh, a poetic of mystery, and a poetic of the visible in its relation to the invisible. Ultimately, theoretical figures or "figuratives" that appear at the threshold between philosophy and literature enable the possibility of a new ontology. What is at stake is the very meaning of philosophy itself and its mode of expression.

Vico's New Science of the Intersubjective World Rodopi

This study highlights that both Corneille and Racine were living writers, struggling to create developing forms within the strait-jacket of neo-classical decorum.

Philosophical Problems Today / Problèmes Philosophiques d'Aujourd'hui Rookwood Press

Philosophical Problems Today is a new series of publications from the Institut International de Philosophie. It follows upon Contemporary Philosophy, a series presenting philosophical

research in various world cultures and so far published in seven volumes: Vols. 1-4 on European Philosophy, Vol. 5 on African Philosophy, Vol. 6 on Medieval Philosophy (Part 1 and 2) and Vol. 7 on Asian Philosophy (appeared in 1993). A further volume, dealing with the Philosophy of South America, is still in preparation (to appear in 1994/95). The new series is based on a different concept. Each volume consists as a rule of five articles. The articles are extensive discussions of topical philosophical problems and offer always some original contributions. The articles in each volume represent different philosophical traditions and cultures and may thus contribute to crosscultural communication. Volume 1 in the new series contains articles on standard problems in European and American philosophy. Quine writes on truth and discusses various difficulties connected with the clear definition of the correspondence theory of truth. What are true and false, are propositions. Part of the difficulty stems from the ambiguity of "proposition". Some think that the word refers to certain types of sentences, others that it rather refers to the meaning of such sentences. Another major difficulty is due to the fact that the world, being unique, may be variously grasped.

Introduction aux arts du beau Springer Science & Business Media

Contrary to widely held assumptions, the early modern revival of ps-Longinus' *On the Sublime* did not begin with the adaptation published by Boileau in 1674; it was not connected solely with the Greek editions that began to appear from 1554; nor was its impact limited to rhetoric and literature. Manuscript copies began to circulate in Quattrocento Italy, but very few have been studied. Neither have the ways the sublime was used, in rhetoric and literature, but also in the arts, architecture and the theatre been studied in any systematic way. The present volume is a first attempt to chart the early modern translations of Peri hupsous, both in the literal sense of the history of its dissemination by means of editions, versions and translations in Latin and vernacular languages, but also in the figurative sense of its uses and transformations in the visual arts in the period from the first early modern editions of Longinus until its popularization by Boileau. Contributors include Francis Goyet, Hana Gründler, Lydia Hamlett, Sigrid de Jong, Helen Langdon, Bram Van Oostveldt, Eugenio Refini, Paul Smith, and Dietmar Till.

Poétique et création littéraire en Grèce ancienne Syracuse

University Press

This book is an attempt to answer Michel Foucault's question, 'What is an author?' It examines the relationship between personal identity, the physical person of the writer, and the 'author' projected as a matter of public perception via the reception of written texts. It approaches this problem by analyzing the way Romantic writers play upon and subvert the 'author' position projected upon them in the public reception of their texts, and it sheds light on the use of anonyms and pseudonyms as strategies that subvert the emerging institution of authorship.

The Philosophy of the Imagination in Vico and Malebranche Presses Univ. Franche-Comté

"This is the fullest and fairest of the half-dozen books on Rimbaud in English. No single volume so complete exists even in French."-- Roger Shattuck (The New York Times)

The Princeton Encyclopedia of Poetry and Poetics New Directions Publishing

What influence did René Descartes' concept of mind-body dualism have on early modern conceptions of the self? In *The Matter of Mind*, Christopher Braider challenges the presumed centrality of Descartes' groundbreaking theory to seventeenth-century French culture. He details the broad opposition to rational self-government among Descartes' contemporaries, and attributes conventional links between Descartes and the myth of the 'modern subject' to post-structuralist assessments. *The Matter of Mind* presents studies drawn from a range of disciplines and examines the paintings of Nicolas Poussin, the drama of Pierre Corneille, and the theology of Blaise Pascal. Braider argues that if early modern thought converged on a single model, then it was the experimental picture based on everyday experience proposed by Descartes' sceptical adversary, Michel de Montaigne. Forceful and provocative, *The Matter of Mind* will encourage lively debate on the norms and discourses of seventeenth-century philosophy.

Semiotics and the Problem of Translation Walter de Gruyter

En tant que termes littéraires et en tant que termes philosophiques, l'analogie et le probable ont été au dix-huitième siècle des concepts dont on a beaucoup débattu, et auxquels Diderot s'est intéressé de ces deux points de vue. A travers une analyse de quatre des uvres de Diderot - la Lettre sur les aveugles, les Pensées sur l'interprétation de la nature, Le Rêve de

d'Alembert et Jacques le fataliste - l'auteur montre comment ces idées d'analogie et de probable sont à la fois un mode de pensée et une forme d'expression. Par le rapprochement qu'elle effectue de la sorte entre pensée et écriture, Anne Beate Maurseth montre également comment la fiction chez Diderot devient un outil d'enquête philosophique. Elle ouvre aussi des perspectives nouvelles pour l'étude de l'analogie, que Roland Barthes décrivait comme sa 'bête noire'.

Arthur S. Abramson: Linguistics and Adjacent Arts and Sciences. Part 2 Springer Science & Business Media

Originally published between 1920-70, *The History of Civilization* was a landmark in early twentieth century publishing. It was published at a formative time within the social sciences, and during a period of decisive historical discovery. The aim of the general editor, C.K. Ogden, was to summarize the most up to date findings and theories of historians, anthropologists, archaeologists and sociologists. This reprinted material is available as a set or in the following groupings: * Prehistory and Historical Ethnography Set of 12: 0-415-15611-4: £800.00 * Greek Civilization Set of 7: 0-415-15612-2: £450.00 * Roman Civilization Set of 6: 0-415-15613-0: £400.00 * Eastern Civilizations Set of 10: 0-415-15614-9: £650.00 * Judaeo-Christian Civilization Set of 4: 0-415-15615-7: £250.00 * European Civilization Set of 11: 0-415-15616-5: £700.00

Great Books of the Western World: The great ideas Princeton University Press

two main (interacting) ways. They constitute that with which exploration into problems or questions is carried out. But they also constitute that which is exchanged between scholars or, in other terms, that which is shaped by one (or by some) for use by others. In these various dimensions, texts obviously depend on the means and technologies available for producing, reproducing, using and organizing writings. In this regard, the contribution of a history of text is essential in helping us approach the various historical contexts from which our sources originate. However, there is more to it. While shaping texts as texts, the practitioners of the sciences may create new textual resources that intimately relate to the research carried on. One may think, for instance, of the process of introduction of formulas in mathematical texts. This aspect opens up a wholerangeofextremelyinterestingquestionstowhichwewillreturnat

alaterpoint. But practitioners of the sciences also rely on texts produced by themselves or others, which they bring into play in various ways. More generally, they make use of textual resources of every kind that is available to them, reshaping them, restricting, or enlarging them. Among these, one can think of ways of naming, syntax of statements or grammatical analysis, literary techniques, modes of shaping texts or parts of text, genres of text and so on. In this sense, the practitioners depend on, and draw on, the "textual cultures" available to the social and professional groups to which they belong.

History of Science, History of Text BRILL

In it, Aristotle offers an account of what he calls "poetry" (a term which in Greek literally means "making" and in this context includes drama - comedy, tragedy, and the satyr play - as well as lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that Aristotle describes: 1. Differences in music rhythm, harmony, meter and melody. 2. Difference of goodness in the characters. 3. Difference in how the narrative is presented: telling a story or acting it out. In examining its "first principles," Aristotle finds two: 1) imitation and 2) genres and other concepts by which that of truth is applied/revealed in the poesis. His analysis of tragedy constitutes the core of the discussion. Although Aristotle's Poetics is universally acknowledged in the Western critical tradition, "almost every detail about his seminal work has aroused divergent opinions."

The Concept of Reason in French Classical Literature, 1635-1690 Createspace Independent Publishing Platform

This book examines the textual, social, cultural, practical and institutional environments to which the expression "teaching and learning contexts" refers. It reflects on the extent to which studying such environments helps us to better understand ancient or modern sources, and how notions of "teaching" and "learning" are to be understood. Tackling two problems: the first, is that of certain sources of scientific knowledge being studied without taking into account the various "contexts" of transmission that gave this knowledge a long-lasting meaning. The second is that other sources are related to teaching and learning activities, but without being too precise and demonstrative about the existence and nature of this "teaching context". In other words,

this book makes clear what is meant by "context" and highlights the complexity of the practice hidden by the words "teaching" and "learning". Divided into three parts, the book makes accessible teaching and learning situations, presents comparatist approaches, and emphasizes the notion of teaching as projects embedded in coherent treatises or productions.

Scientific Sources and Teaching Contexts Throughout History: Problems and Perspectives BRILL

Richard A. Brooks, general editor, v.

Barbarian: Explorations of a Western Concept in Theory, Literature, and the Arts Vrin

This two-volume co-authored study explores the history of the concept 'barbarism' from the 18th century to the present and illuminates its foundational role in modern European and Western identity. It constitutes an original comparative, interdisciplinary exploration of the concept's modern European and Western history, with emphasis on the role of literature in the concept's shifting functions. The study contributes to a historically grounded understanding of this figure's past and contemporary uses. It combines overviews with detailed analyses of representative works of literature, art, film, philosophy, political and cultural theory, in which "barbarism" figures prominently. Diese auf 2 Bände konzipierte komparatistische und interdisziplinäre Studie in englischer Sprache geht der Geschichte des Barbarenbegriffs vom 18. Jahrhundert bis zur Gegenwart nach. Seit der griechischen Antike spielen Bild und Begriff des Barbarischen eine eminente Rolle für das abendländische Selbstverständnis. Die Studie verbindet Epochenüberblicke mit der Analyse herausragender literarischer, philosophischer, politik- und kulturtheoretischer, aber auch bildkünstlerischer und kinematographischer Werke und legt einen besonderen Akzent auf den Beitrag ästhetischer Verfahren zur Aufdeckung der Herkunft und der Implikationen des Barbarenbegriffs.

A Critical Bibliography of French Literature Fordham University Press

Among the classics of the history of philosophy, the Scienza nuova (New Science) by Giambattista Vico (1668-1744) was largely neglected and generally misunderstood during the author's lifetime. From the nineteenth century onwards Vico's views found a wider audience, and today his influence is widespread in the humanities and social sciences. The New

Science is often taught in courses at colleges and universities, both in philosophy and Italian departments and in general humanities courses. Despite the excellent English translations of this enigmatic book and numerous studies in English of Vico, many sections of the work remain challenging to the modern reader. Vico's New Science of the Intersubjective World offers both an in-depth analysis of all the important ideas of the book and an evaluation of their contribution to our present understanding of the social world. In the first chapter, Vittorio Hösle examines Vico's life, sources, and writings. The second and third chapters discuss the concerns and problems of the Scienza nuova. The fourth chapter traces the broader history of Vico's reception. Hösle facilitates the understanding of many passages in the work as well as the overarching structure of its claims, which are often dispersed over many sections. Hösle reformulates Vico's vision in such a way that it is not only of historical interest but may inspire ongoing debates about the nature of the humanities and social sciences as well as many other issues on which Vico sheds light, from the relation of poetry and poetics to the development of law. This book will prepare students and scholars for a precise study of the Scienza nuova, equipping them with the necessary categories and context and familiarizing them with the most important problems in the critical debate on Vico's philosophy.

The Poetics of Aristotle University of Virginia Press

Here is a radically interdisciplinary account of how Charles S. Peirce's theory of signs can be made to interact meaningfully with translation theory. In the separate chapters of this book on semiotranslation, the author shows that the various phenomena we commonly refer to as translation are different forms of genuine and degenerate semiosis. Also drawing on insights from Ludwig Wittgenstein and Walter Benjamin (and drawing analogies between their work and Peirce's) it is argued that through the kaleidoscopic, evolutionary process of unlimited translation, signs deploy their meaning-potentialities. This enables the author to throw novel light upon Roman Jakobson's three kinds of translation - intralingual, interlingual, and intersemiotic translation. Goriée's pioneering study will entice translation specialists, semioticians, and (language) philosophers into expanding their views upon translation and, hopefully, into cooperative research projects.