

## Caudel Oeuvres En Prose

Oeuvres en prose  
 Camille Claudel  
 Paul Claudel's 'Le Soulier de satin'  
 Walt Whitman Among the French  
 Lost in Wonder  
 Saint-John Perse  
 Heroism and Passion in Literature  
 Claudeliana  
 A Deeper Vision  
 Mauriac  
 Œuvre Poétique  
 A Poetic Christ  
 Le théâtre de Claudel  
 A History of Modern Criticism, 1750-1950  
 The Poet as Believer  
 Quête de Paul Claudel à travers ses oeuvres en prose  
 The Art Criticism of Paul Claudel  
 The Poet as Believer  
 Quête de Paul Claudel à travers ses oeuvres en prose  
 Transnationalism and Translation in Modern Chinese, English, French and Japanese Literatures  
 Paul Claudel  
 Paul Claudel Papers  
 The Dramatic Concepts of Paul Claudel  
 Introduction to Paul Claudel  
 Claudel Studies  
 The Complete Correspondence, 1928-1940  
 Love, Desire and Transcendence in French Literature  
 Oeuvres en prose  
 Oeuvres en prose de Paul Claudel  
 OEUVRES EN PROSE. PREF. PAR GAETAN PICON. VON PAUL CLAUDEL. HRSG.: JACQUES PETIT UND CHARLES GALPERINE.  
 Lost in Wonder  
 Oeuvres en prose [de] Paul Claudel  
 Claudel Studies  
 The Cambridge Companion to James Joyce  
 Mimologics  
 Obsolete Objects in the Literary Imagination  
 Oeuvres en prose  
 Sinographies  
 Authors and Philosophers  
 L'imprégnation biblique des Oeuvres en prose de Paul Claudel

*Caudel Oeuvres En Prose*

Downloaded from [qr.bonide.com](http://qr.bonide.com) by guest

### STEWART LILLY

[Oeuvres en prose](#) Yale University Press

This second edition of The Cambridge Companion to Joyce contains several revised essays, reflecting increasing emphasis on Joyce's politics, a fresh sense of the importance of his engagement with Ireland, and the changes wrought by gender studies on criticism of his work. This Companion gathers an international team of leading scholars who shed light on Joyce's work and life. The contributions are informative, stimulating and full of rich and accessible insights which will provoke thought and discussion in and out of the classroom. The Companion's reading lists and extended bibliography offer readers the necessary tools for further informed exploration of Joyce studies. This volume is designed primarily as a students' reference work (although it is organised so that it can also be read from cover to cover), and will deepen and extend the enjoyment and understanding of Joyce for the new reader.

[Camille Claudel](#) Rodopi

This first and fascinating study of Claudel's art criticism shows Claudel's unique position within the tradition of art criticism, by comparing his views on famous works of art and on artists such as Rembrandt or Rodin, with those of other famous art critics from Diderot and on. This study presents

Claudel's comments on art as a guide to art as a universal, spiritual experience.

[Paul Claudel's 'Le Soulier de satin'](#) Tamesis

Do words--their sounds and shapes, their lengths and patterns--imitate the world? Mimology says they do. First argued in Plato's Cratylus more than two thousand years ago, mimology has left an important mark in virtually every major art and artistic theory thereafter. Mimology is the basis of language sciences and incites occasional hilarity. Genette treats matters as basic and staid as the alphabet and as reverberating as the letter R in ur-linguistics. Mimologics bridges mainstream literary history and Genette's expertise in critical method by undertaking an intensive study of the most vexed of literary problems: language as a representation of reality. --From publisher's description.

**Walt Whitman Among the French** New York : Twayne Publishers

"This book attempts to separate Camille's art from that of Rodin and to show its connections to the artistic and spiritual ideas of her brother, the poet Paul Claudel. Like her brother, Camille communicates in her art the "silence" of things. This "silence," however, is not an inarticulate void, a nothingness, an unlimited potentiality, as it is for Rodin, but it is communicative, actual, originative, and meaningful."

[Lost in Wonder](#) Cambridge University Press

Claudel's most important work, Le Soulier de satin, has confused and puzzled readers since it first appeared. Joan S. Freilich's intensive examination of Claudel's imagery combined stylistic , structuralist, and psychoanalytic analyses. These are new methods that have been developed over the past

two decades and are based on an examination of the text from the reader's point of view. This is a radical break with conventional literary studies which examine literature biographically or comparatively, i.e., focusing on the relationship of the text to other works written by the same or different authors, to the author's life and historical setting, or to various linguistic norms. Recent stylistic studies have as their point of departure the reader's perception of certain elements of style as unpredictable, and thus 'marked,' in an otherwise unmarked context; such studies seek to determine which of these 'stylistic devices' are present within a given text and what their effect is on the reader's response to the work. Structuralist analyses involve the identification and description of the basic system of concepts around which the literary text is constructed. This fundamental system, or structure, is the source of the reader's sense that the text is a coherent whole, but it is itself an abstraction and can be perceived only through one or more of the variants through which it is actualized in the text. Finally, the psychoanalytic interpretation of a literary work attempts to elucidate the most fundamental effective concepts conveyed through the text, concepts which evoke corresponding emotional responses in the reader and which, although often unrecognized, are thus responsible for much of his interest in, and appreciation of, the work. Stylistic and structuralist methods have been used together in recent years, but this study of the Soulier de satin represents the first time that psychoanalytic interpretation has been included as part of a stylistic and structuralist analysis in which the focus throughout is on the relationship of the text to the reader and the point of departure is the reader's response to the work. Furthermore, most Claudelian criticism has been vague and general in nature but this work is specific and represents an unusual and unique contribution.

*Saint-John Perse* Ignatius Press

This book explores the Liturgy as the manifestation by cultic signs of Christian revelation, the 'setting' of the Liturgy in terms of architectural space, iconography and music, and the poetic response which the revelation the Liturgy carries can produce. The conclusion offers a synthetic statement of the unity of religion, cosmology and art. Aidan Nichols makes the case for Christianity's capacity to inspire high culture - both in principle and through well-chosen historical examples which draw on the best in Catholicism, Eastern Orthodoxy and Anglicanism.

*Heroism and Passion in Literature* Ashgate Publishing, Ltd.

European literature and theory of the twentieth century have been intensely preoccupied with questions of 'Desire', whereas 'love' has increasingly represented a fractured and strange, if not actually suspect, proposal: this is a prime symptom of an age of deep cultural mutation and uncertainty. Paul Gifford's book allows this considerable contemporary phenomenon to be observed steadily and whole, with strategic understanding of its origins, nature and meaning. Gifford paints a clear and coherent picture of the evolution of erotic ideas and their imaginary and formal expressions in modern French writing. He first retraces the formative matrix of French tradition by engaging with five classic sources: Plato's Symposium, the Song of Songs, the myth of Genesis, the tension between Greek Eros and Christian Agape and the repercussions of Nietzsche's declaration of the 'death of God'. Modern variations on these perennial problematics are then pursued in ten chapters devoted to Proust, Valéry, Claudel, Breton, Bataille, Duras, Barthes, Irigaray, Emmanuel, Kristeva. Literary and theoretical perspectives are perfectly blended in his study of these attempts at 'deciphering Eros'. The book will appeal not only to students of French literature, but to all those interested in the cultural upheavals of the twentieth century.

*Claudéliana* Routledge

This is the first comprehensive study of the theological significance of Paul Claudel, a poet frequently cited by literary-minded theologians in Europe and theologically-minded poets (such as von Balthasar, de Lubac and Eliot). His writing combines cosmology and history, Bible and metaphysics, liturgy and the drama of human personality. His work, which continues to arouse discussion in France, was acclaimed in his lifetime as the 'summa poetica' of a new Dante. Aidan Nichols' study demonstrates how Claudel's oeuvre, which is not only poetry but theatre and prose including biblical commentaries, constitutes a rich resource for constructive doctrine, liturgical preaching, and theological reflection. As the comparable example of Geoffrey Hill, Professor of Poetry at Oxford suggests, Aidan Nichols illuminates how Claudel's synthesis of many dimensions remains an important way of practising poetry in the Christian tradition today.

**A Deeper Vision** Yale University Press

Although internationally renowned as a novelist, journalist, and essayist, Nobel Prize-winning author François Mauriac (1885-1970) never established a reputation as a poet. Yet it was Maurice Barrès's favourable review of his first collection of verse, *Les Mains jointes*, that launched Mauriac's career in 1910. He went on to publish three further collections of poems and insisted to the end of his life that, despite critical neglect of his verse, he remained first and foremost a poet. This book offers the first ever in-depth exploration of the whole of Mauriac's verse output. After a chapter tracing his general conception of poetry and comparing his ideas to those of other poets and theorists, each of Mauriac's verse collections is analysed in turn, as are many of his poems that were published exclusively in literary journals. A final chapter explores the significant relationship between Mauriac's verse and his novels, revealing the multiple connections between these two series of texts. This volume will appeal to those with an interest in twentieth-century French poetry and, more generally, to those interested in the relationship between verse and prose.

*Mauriac* FeniXX

Paul Claudel is in the first rank of French poets, and he is undoubtedly the greatest modern religious poet. He is best known as a dramatist, and this volume approaches his ideas rather than forms, which depend on the nature of the French language. Claudel dealt with a plethora of thematic ideas, but the central one--that suffuses his entire life and career--is religion and the divine. It was Claudel's intrinsic urge to reduce all things spiritual and material to a one-ness. He would integrate the universe in his poetry by means of the spirit of man, alone capable of responding consciously to the spirit of God.

**Œuvre Poétique** U of Minnesota Press

.

*A Poetic Christ* Routledge

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

**Le théâtre de Claudel** Princeton University Press

This is the first comprehensive study of the theological significance of Paul Claudel, a poet frequently cited by literary-minded theologians in Europe

and theologically-minded poets (such as von Balthasar, de Lubac and Eliot). His writing combines cosmology and history, Bible and metaphysics, liturgy and the drama of human personality. His work, which continues to arouse discussion in France, was acclaimed in his lifetime as the 'summa poetica' of a new Dante. Aidan Nichols' study demonstrates how Claudel's oeuvre, which is not only poetry but theatre and prose including biblical commentaries, constitutes a rich resource for constructive doctrine, liturgical preaching, and theological reflection. As the comparable example of Geoffrey Hill, Professor of Poetry at Oxford suggests, Aidan Nichols illuminates how Claudel's synthesis of many dimensions remains an important way of practising poetry in the Christian tradition today.

*A History of Modern Criticism, 1750-1950* U of Nebraska Press

The final volume of René Wellek's monumental history of modern criticism is a comprehensive survey of the main currents of twentieth-century criticism in Western Europe. In this volume, as in the preceding books of the series, Wellek expounds and analyzes the work of the most prominent critics, offering succinct appraisals of his subjects both as individuals and as participants in the broader movements of the century. Contents I. French Criticism, 1900-1950 French Classical Criticism in the Twentieth Century Retrospect: Alain, Rémy de Gourmont The Nouvelle Revue Française: André Gide, Jacques Rivière, Ramón Fernández, Benjamin Crémiuex, Albert Thibaudet Marcel Proust The Catholic Renaissance: Charles Du Bos, Jacques Maritain and Henri Bremond, Paul Claudel Dada and Surrealism The Geneva School: Marcel Raymond, Albert Béguin, Georges Poulet Albert Camus Jean-Paul Sartre Paul Valéry Prospect II. Italian Criticism, 1900-1950 Benedetto Croce The Followers of Croce: Luigi Russo, Francesco Flora, Mario Fubini, Attilio Momigliano The Aestheticians: Giuseppe Antonio Borgese, Alfredo Gargiulo Critics concerned with English and American literature: Cesare Pavese, Mario Praz, Emilio Cecchi Italian Marxism: Antonio Gramsci, Giacomo Debenedetti The Catholic Renaissance: Carlo Bo The Close Readers: Renato Serra, Giuseppe De Robertis, Cesare De Lollis, Eugenio Montale III. Spanish Criticism, 1900-1950 Américo Castro Miguel de Unamuno Marcelino Menéndez y Pelayo and Ramón Menéndez Pidal Azorín Salvador de Madariaga Jorge Guillén Dámaso Alonso José Ortega y Gasset *The Poet as Believer* Bloomsbury Publishing

In this wide-ranging and ambitious volume, Robert Royal, a prominent participant for many years in debates about religion and contemporary life, offers a comprehensive and balanced appraisal of the Catholic intellectual tradition in the twentieth century. The Catholic Church values both Faith and Reason, and Catholicism has given risen to extraordinary ideas and whole schools of remarkable thought, not just in the distant past but throughout the troubled decades of the twentieth century. Royal presents in a single volume a sweeping but readable account of how Catholic thinking developed in philosophy, theology, Scripture studies, culture, literature, and much more in the twentieth century. This involves great figures, recognized as such both inside and outside the Church, such as Jacques Maritain, Bernard Lonergan, Joseph Pieper, Edith Stein, Alasdair MacIntyre, Charles Taylor, Romano Guardini, Karl Rahner, Henri du Lubac, Karol Wojtyła, Joseph Ratzinger, Hans Urs von Balthasar, Charles Peguy, Paul Claudel, George Bernanos, François Mauriac, G. K. Chesterton, Gerard Manley Hopkins, Christopher Dawson, Graham Greene, Sigrid Undset, J. R. R. Tolkien, Czesław Miłosz, and many more. Royal argues that without rigorous thought, Catholicism – however welcoming and nourishing it might be – would become something like a doctor with a good bedside manner, but who knows little medicine. It has always been the aspiration of the Catholic tradition to unite emotion and intellect, action and contemplation. But unless we know what the tradition has already produced – especially in the work of the great figures of the recent past – we will not be able to answer the challenges that the modern world poses, or even properly recognize the true questions we face. This is a reflective, non-polemical work that brings together various strands of Catholic thought in the twentieth century. A comprehensive guide to the recent past – and the future.

*Quête de Paul Claudel à travers ses oeuvres en prose* Editions Gallimard

'Sinographies' examines topics like colonialism, literary modernism, translation, anime, and Tibet. As a whole, this volume imagines sinography as a new methodological approach to the study of China, one that clears ground for new kinds of comparative work.

*The Art Criticism of Paul Claudel* Peter Lang Incorporated, International Academic Publishers

The correspondence between Adorno and Walter Benjamin, which appears here for the first time in its entirety in English translation, must rank among the most significant to have come down to us from that notable age of barbarism, the 20th century. Each writer had met his match--happily--in the other. This book is the story of an elective affinity.

**The Poet as Believer** Ashgate Publishing, Ltd.

This volume, prompted by the publication in 1999 of Moya Longstaffe's remarkable study, *Metamorphoses of Passion and the Heroic in French Literature*: Corneille, Stendhal, Claudel, further investigates and analyses the multiple appearances of Passion and Heroism in literature. It pursues the exploration of these themes in a variety of cultures (English, French, German, Spanish), genres, and critical approaches. In addition, the chronological span represented is extremely wide. Contributions range from La Fontaine, Molière and Voltaire to Rimbaud and Camus; from Baudelaire to Beckett; from Wagner to Goytisolo. This very diversity gives necessary context, providing scope for reflection and analysis. Although passion seems timeless, can heroism have any real meaning – apart from an individual and existential one – in our postmodern age? Has a notion at the centre of European culture for so many centuries really disappeared from our intellectual and cultural universe? This volume will be of interest to all students of literature, whatever their critical or linguistic allegiance, since it focuses on the varying manifestations of two vital ingredients of all societies and cultures.

**Quête de Paul Claudel à travers ses oeuvres en prose** Routledge

This book explores the liturgy as the manifestation by cultic signs of Christian revelation, the 'setting' of the Liturgy in terms of architectural space, iconography and music, and the poetic response which the revelation the liturgy carries can produce. Nichols makes the case for Christianity's capacity to inspire high culture - both in principle and through well-chosen historical examples which draw on the best in Catholicism, Eastern Orthodoxy and Anglicanism.

*Transnationalism and Translation in Modern Chinese, English, French and Japanese Literatures* Harvard University Press

As the first full treatment of Walt Whitman's French sources and his later impact on French writers, this book revises our image of the poet and challenges many critical assumptions. Originally published in 1980. The Princeton Legacy Library uses the latest print-on-demand technology to again

make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.