Download Metaphysical Baroque And Precieux Poetry

This is likewise one of the factors by obtaining the soft documents of this metaphysical baroque and precieux poetry by online. You might not require more mature to spend to go to the ebook inauguration as capably as search for them. In some cases, you likewise accomplish not discover the publication metaphysical baroque and precieux poetry that you are looking for. It will categorically squander the time.

However below, in imitation of you visit this web page, it will be consequently certainly simple to acquire as with ease as download lead metaphysical baroque and precieux poetry

It will not acknowledge many get older as we tell before. You can attain it while perform something else at home and even in your workplace. so easy! So, are you question? Just exercise just what we provide below as competently as evaluation metaphysical baroque and precieux poetry what you considering to read!
Metaphysical Baroque and Précieux Poetry,

by Odette de Mourgues, - Odette de Mourgues - 1953

Metaphysical Baroque & Precieux Poetry - Odette de Mourgues - 1970

Metaphysical Baroque and Précieux Poetry - Odette de Mourgues - 1978

Metaphysical Baroque and Precieux Poetry - Adette Marie H. L. Mourguers - 1953

Metaphysical Baroque and Précieux Poetry, by Odette de Mourgues, - Odette de Mourgues - 1953

Metaphysical and Mid-Late Tang Poetry: A Baroque Comparison - Pengfei Wang - 2020-03-05

Wishing to expand on the minimal scholarship on the topic of Metaphysical and Mid-Late Tang poets under the general category of Baroque, this book offers a comparative analysis of poems from the Metaphysical poets John Donne, Andrew Marvell and Richard Crashaw and a selection of Tang poetry by Meng Jiao, Li He and Li Shangyin. By following Nietzsche’s definition of...
Tang poetry by Meng Jiao, Li He and Li and country, and the concept of art as allegory, the author approaches the analysis of these poems using allegorical reading. The application of this non-traditional method of investigation and analysis has produced ground-breaking implications in the area of literary criticism, paving the way for future additions to the growing body of work on Baroque poetry. Therefore, it is likely to hold great appeal to literature researchers and scholars, as well as those studying Tang poetry, Metaphysical poetry and Comparative Studies.

Metaphysical and Mid-Late Tang Poetry: A Baroque Comparison - Pengfei Wang - 2020-03-05

Wishing to expand on the minimal scholarship on the topic of Metaphysical and Mid-Late Tang poets under the general category of Baroque, this book offers a comparative analysis of poems from the Metaphysical poets John Donne, Andrew Marvell and Richard Crashaw and a selection of

Shangyin. By following Nietzsche’s definition of Baroque as a poetic “style” found in any period and country, and the concept of art as allegory, the author approaches the analysis of these poems using allegorical reading. The application of this non-traditional method of investigation and analysis has produced ground-breaking implications in the area of literary criticism, paving the way for future additions to the growing body of work on Baroque poetry. Therefore, it is likely to hold great appeal to literature researchers and scholars, as well as those studying Tang poetry, Metaphysical poetry and Comparative Studies.

A protestant baroque poet - Ralph M. Hester - 2019-02-04

A protestant baroque poet - Ralph M. Hester - 2019-02-04

Concepts of Criticism - Rene Wellek -
Provocative and penetrating, these essays attest to Mr. Wellek’s intense concern during the past two decades with the problems besetting the disciplines of literary theory, criticism, and history. Each essay accordingly sets as its goal the development of a concept that will contribute to better understanding of the literary work. Trenchant investigation of such significant critical concepts as baroque, romanticism, and realism are complemented by illuminating surveys of the current state of literary criticism and related commentaries on contemporary literary theory and scholarship. Concepts of Criticism constitutes a valuable statement of Mr. Wellek’s theoretical position. A number of the essays are published for the first time and a bibliography of Mr. Wellek’s publications is included. René Wellek, author of A History of Modern Criticism, 1750-1950, is Sterling Professor of Comparative Literature at Yale.

Concepts of Criticism - Rene Wellek -

John Donne and Baroque Allegory - Hugh
which the Universalist tradition in literature provides a new appreciation of John Donne through the lens of Walter Benjamin's critical theory of baroque allegory.

**John Donne and Baroque Allegory** - Hugh Grady - 2017-07-31
Provides a new appreciation of John Donne through the lens of Walter Benjamin's critical theory of baroque allegory.

**A New Philosophy of Literature** - Nicholas Hagger - 2011-12-29
The fundamental theme of world literature has conflicting metaphysical and secular aspects which the Universalist tradition in literature combines, offering a new direction in contemporary literature.

**Descriptive Poetry in France from Blason to Baroque** - Dudley Butler Wilson - 1967
Descriptive Poetry in France from Blason to Baroque - Dudley Butler Wilson - 1967

**The Oxford Handbook of the Baroque** - John D. Lyons - 2019-08-08
Few periods in history are so fundamentally contradictory as the Baroque, the culture flourishing from the mid-sixteenth to the mid-eighteenth centuries in Europe. When we hear the term âBaroque,â the first images that come to mind are symmetrically designed gardens in French chateaux, scenic fountains in Italian squares, and the vibrant rhythms of a harpsichord. Behind this commitment to rule, harmony, and rigid structure, however, the Baroque also embodies a deep fascination with
wonder, excess, irrationality, and rebellion against order. The Oxford Handbook of the Baroque delves into this contradiction to provide a sweeping survey of the Baroque not only as a style but also as a historical, cultural, and intellectual concept. With its thirty-eight chapters edited by leading expert John D. Lyons, the Handbook explores different manifestations of Baroque culture, from theatricality in architecture and urbanism to opera and dance, from the role of water to innovations in fashion, from mechanistic philosophy and literature to the tension between religion and science. These discussions present the Baroque as a broad cultural phenomenon that arose in response to the enormous changes emerging from the sixteenth century: the division between Catholics and Protestants, the formation of nation-states and the growth of absolutist monarchies, the colonization of lands outside Europe and the mutual impact of European and non-European cultures. Technological developments such as the telescope and the microscope and even greater access to high-quality mirrors altered mankindâs view of the universe and of human identity itself. By exploring the Baroque in relation to these larger social upheavals, this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis.

The Oxford Handbook of the Baroque - John D. Lyons - 2019-08-08

Few periods in history are so fundamentally contradictory as the Baroque, the culture flourishing from the mid-sixteenth to the mid-eighteenth centuries in Europe. When we hear the term âBaroque,â the first images that come to mind are symmetrically designed gardens in French chateaux, scenic fountains in Italian squares, and the vibrant rhythms of a harpsichord. Behind this commitment to rule, harmony, and rigid structure, however, the Baroque also embodies a deep fascination with wonder, excess, irrationality, and rebellion.
access to high-quality mirrors altered mankind’s view of the universe and of human identity itself. By exploring the Baroque in relation to these larger social upheavals, this Handbook reveals a fresh and surprisingly modern image of the Baroque as a powerful response to an epoch of crisis.

**Catholic Religious Poets** - Anthony D. Cousins - 1991-07-25

While so much has been written about the English Protestant religious poets of the late 16th and earlier 17th centuries, there is relatively little study on the Catholic religious poets. Cousins fills this gap with his critical history of the Catholic religious poets major phase in the English Renaissance. In studying the Catholic religious poets from Southwell to Crashaw, this book focuses on the interplay in their verse between natively English and Counter-Reformation devotional literary traditions. Cousins puts forward particularly two arguments: that most of the more important
trditions. Cousins puts forward particularly two Christ-centred vision of reality; that the divine agape receives almost as much attention in the Catholic poets' verse as does devout eros. In The Catholic Religious Poets Cousins defends the work of the Catholic religious poets arguing that this literary tradition deserves closer examination and higher valuation than it has usually been given.

**Catholic Religious Poets** - Anthony D. Cousins - 1991-07-25
While so much has been written about the English Protestant religious poets of the late 16th and earlier 17th centuries, there is relatively little study on the Catholic religious poets. Cousins fills this gap with his critical history of the Catholic religious poets major phase in the English Renaissance. In studying the Catholic religious poets from Southwell to Crashaw, this book focuses on the interplay in their verse between natively English and Counter-Reformation devotional literary arguments: that most of the more important Catholic poets write verse which expresses a Christ-centred vision of reality; that the divine agape receives almost as much attention in the Catholic poets' verse as does devout eros. In The Catholic Religious Poets Cousins defends the work of the Catholic religious poets arguing that this literary tradition deserves closer examination and higher valuation than it has usually been given.

**Saint-Amant and the Theory of "Ut Pictura Poesis"** - Christopher D. Rolfe - 1972

**Saint-Amant and the Theory of "Ut Pictura Poesis"** - Christopher D. Rolfe - 1972

**New Perspectives on the Life and Art of Richard Crashaw** - John Richard Roberts - 1990
A collection of ten original critical and historical essays on the life and art of Crashaw (1612/13-1649), one of the most neglected,
experience of love, and secondly, his exploitation of the European tradition of love poetry. Dr of the major metaphysical poets. The introduction surveys the history of Crashavian criticism and signals new directions for future scholarship. Annotation copyrighted by Book News, Inc., Portland, OR

**New Perspectives on the Life and Art of Richard Crashaw** - John Richard Roberts - 1990
A collection of ten original critical and historical essays on the life and art of Crashaw (1612/13-1649), one of the most neglected, misunderstood and unappreciated of the major metaphysical poets. The introduction surveys the history of Crashavian criticism and signals new directions for future scholarship. Annotation copyrighted by Book News, Inc., Portland, OR

**Maurice Scève Poet of Love** - Dorothy Gabe Coleman - 2010-06-24
A study of Maurice Scève's sequence of love poems, the Délie - the first French canzoniere. There are two main themes: Scève's rendering of the intensity and complexity of the human experience of love, and secondly, his exploitation of the European tradition of love poetry. Dr Coleman tackles broad issues concerning appreciation of poetry, and more particularly, difficult poetry. Comparing individual poems by Horace, Scève and Mallarmé, she pinpoints the task of a serious reader: to experience sensitively and intellectually human emotions couched in artistic form. The book does not offer doctrines about Scève's love. instead, it looks at the contextual linguistic formulae which create love within the poems themselves: the allusiveness, the intellectual rigour, the tautness, the juxtaposition of words, combine with the voluptuousness and simplicity of the images, rhythm and sound, to make out of the poems a timeless an intensely personal experience.
Dr. Coleman tackles broad issues concerning appreciation of poetry, and more particularly, difficult poetry. Comparing individual poems by Horace, Scève and Mallarmé, she pinpoints the task of a serious reader: to experience sensitively and intellectually human emotions couched in artistic form. The book does not offer doctrines about Scève's love. Instead, it looks at the contextual linguistic formulae which create love within the poems themselves: the allusiveness, the intellectual rigour, the tautness, the juxtaposition of words, combine with the voluptuousness and simplicity of the images, rhythm and sound, to make out of the poems a timeless an intensely personal experience.
the intervening centuries, particularly the period closer in spirit to us in many ways than the intervening centuries, particularly the seventeenth and the eighteenth. Its poetry is still being rediscovered and re-assessed in a way that is just as exciting as the period of foment during which it was written.

**Sixteenth-Century French Poetry** - Victor E Graham - 1964-12-15

In this anthology an effort has been made to include representative selections from the most significant sixteenth-century French poets. With the exception if a few longer works (mainly those of Ronsard, Du Bartas, and D'Aubigné), poems are given complete. In addition, the original spelling and punctuation have been retained as far as possible, except for the usual editorial modifications (differentiation of u and v, i and j, the addition of accents à, où, replacement of & by et, and so on). The sixteenth century is a period of tremendous poetic activity. It is a period closer in spirit to us in many ways than seventeenth and the eighteenth. Its poetry is still being rediscovered and re-assessed in a way that is just as exciting as the period of foment during which it was written.

**Baroque New Worlds** - Lois Parkinson Zamora - 2009-01-01

Baroque New Worlds traces the changing nature of Baroque representation in Europe and the Americas across four centuries, from its seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic
strategies in Latin America and other were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that evolved in Europe during the late nineteenth century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d’Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque.


**Baroque New Worlds** - Lois Parkinson Zamora - 2009-01-01
Baroque New Worlds traces the changing nature of Baroque representation in Europe and the
evolved in Europe during the late nineteenth seventeenth-century origins as a Catholic and monarchical aesthetic and ideology to its contemporary function as a postcolonial ideology aimed at disrupting entrenched power structures and perceptual categories. Baroque forms are exuberant, ample, dynamic, and porous, and in the regions colonized by Catholic Europe, the Baroque was itself eventually colonized. In the New World, its transplants immediately began to reflect the cultural perspectives and iconographies of the indigenous and African artisans who built and decorated Catholic structures, and Europe’s own cultural products were radically altered in turn. Today, under the rubric of the Neobaroque, this transculturated Baroque continues to impel artistic expression in literature, the visual arts, architecture, and popular entertainment worldwide. Since Neobaroque reconstitutions necessarily reference the European Baroque, this volume begins with the reevaluation of the Baroque that century and the early twentieth. Foundational essays by Friedrich Nietzsche, Heinrich Wölfflin, Walter Benjamin, Eugenio d’Ors, René Wellek, and Mario Praz recuperate and redefine the historical Baroque. Their essays lay the groundwork for the revisionist Latin American essays, many of which have not been translated into English until now. Authors including Alejo Carpentier, José Lezama Lima, Severo Sarduy, Édouard Glissant, Haroldo de Campos, and Carlos Fuentes understand the New World Baroque and Neobaroque as decolonizing strategies in Latin America and other postcolonial contexts. This collection moves between art history and literary criticism to provide a rich interdisciplinary discussion of the transcultural forms and functions of the Baroque. Contributors. Dorothy Z. Baker, Walter Benjamin, Christine Buci-Glucksmann, José Pascual Buxó, Leo Cabranes-Grant, Haroldo de Campos, Alejo Carpentier, Irlemar Chiampi,
The Love Poetry of Francisco de Quevedo - Julian Olivares - 1983-05-26
This study of the poetry of Francisco de Quevedo combines a stylistic analysis with a philosophical interpretation in the broad sense.

Shakespeare's Poetic Styles - John Baxter - 2013-10-11
First published in 1980. At their most successful, Shakespeare's styles are strategies to make plain the limits of thought and feeling which define the significance of human actions. John Baxter analyses the way in which these limits are reached, and also provides a strong argument for the idea that the power of Shakespearean drama depends upon the co-operation of poetic style and dramatic form. Three plays are examined in detail in the text: The Tragedy of Mustapha by Fulke Greville and Richard II and Macbeth by Shakespeare.
and dramatic form. Three plays are examined in detail in the text: The Tragedy of Mustapha by Fulke Greville and Richard II and Macbeth by Shakespeare.

**Joseph Brodsky and the Baroque** - David MacFadyen - 1999-01-13
MacFadyen shows that the works of John Donne, the existential philosophy of Kierkegaard and Sestov, and the cities of St Petersburg and Venice inspired in Brodsky a fundamentally Baroque evolution. He provides a compelling and comprehensive examination of Brodsky's poetry and prose in a fascinating overview of some problems of post-soviet aesthetics. The book concludes with a reassessment of Brodsky's final role, that of cross-cultural, bilingual essayist. Joseph Brodsky and the Baroque will appeal to students and scholars of Russian literature as well as the growing body of Brodsky's admirers.

**American and British Poetry** - Harriet Semmes Alexander - 1984

**The Cambridge Companion to John Donne** - Achsah Guibbory - 2006-02-02
The Cambridge Companion to John Donne introduces students (undergraduate and graduate) to the range, brilliance, and complexity of John Donne. Sixteen essays, written by an international array of leading scholars and critics, cover Donne's poetry (erotic, satirical, devotional) and his prose (including his Sermons and occasional letters). Providing readings of his texts and also fully situating them in the historical and cultural context of early modern England, these essays offer the most up-to-date scholarship and introduce students to the current thinking and debates about Donne, while providing tools for students to read Donne with greater understanding and enjoyment. Special features include a chronology; a short biography; essays on political and religious contexts; an essay on the experience of reading his lyrics; a meditation on Donne by the contemporary novelist A. S. Byatt; and an extensive bibliography of editions and criticism.
In this study, J. Douglas Canfield contends that baroque disruption persists even as English literature becomes more neoclassical. It twists forms and meanings. From paradoxical, mysterious moments in Paradise Lost, amazing metaphorics in Cavendish and Philips, momentous materializations in Waller and Dorset, and revealing displacements in Buckingham and Rochester to outrageous attack in Dryden and Pope, astonishing ventriloquizing in Killigrew and Finch and Montagu, and eccentricity and grotesquerie in Gulliver's Travels - the baroque comes back to disturb neoclassical regularity.

**The Baroque in English Neoclassical Literature** - John Douglas Canfield - 2003

In this study, J. Douglas Canfield contends that baroque disruption persists even as English literature becomes more neoclassical. It twists forms and meanings. From paradoxical,
Tristan Corbière and the Poetics of Irony - Katherine Lunn-Rockliffe - 2006-06-22
This is a study of the 19th-century French poet, Tristan Corbière. Using close textual readings from Les Amours jaunes, the only collection published in Corbière's lifetime, it examines his self-contradictory style. Corbière's use of irony is shown to be a means of exploring the doubts of modern man and the spiritual void of commodity culture.

Cosmos and Image in the Renaissance - Kathryn Banks - 2017-07-05
Renaissance images could be real as well as linguistic. Human beings were often believed to be an image of the cosmos, and the sun an image of God. Kathryn Banks explores the implications of this for poetic language and argues that linguistic images were a powerful tool for rethinking cosmic conceptions. She reassesses the role of natural-philosophical poetry in France, focusing upon its most well-known and widely-read exponent, Guillaume de Saluste Du Bartas. Through a sustained analysis of Maurice Sceve's Delie , Banks also rethinks love lyric's oft-noted use of the beloved as image of the poet. Cosmos and Image makes an original contribution to our understanding of Renaissance thinking about the cosmic, the human, and the
divine. It also proposes a mode of reading other Renaissance texts, and reflects at length upon the relation of 'literature' to history, to the history of science, and to political turmoil.

Cosmos and Image in the Renaissance - Kathryn Banks - 2017-07-05
Renaissance images could be real as well as linguistic. Human beings were often believed to be an image of the cosmos, and the sun an image of God. Kathryn Banks explores the implications of this for poetic language and argues that linguistic images were a powerful tool for rethinking cosmic conceptions. She reassesses the role of natural-philosophical poetry in France, focusing upon its most well-known and widely-read exponent, Guillaume de Saluste Du Bartas. Through a sustained analysis of Maurice Sceve's Delie, Banks also rethinks love lyric's oft-noted use of the beloved as image of the poet. Cosmos and Image makes an original contribution to our understanding of Renaissance thinking about the cosmic, the human, and the

The Metaphysical Poets - Frank Kermode - 1969

The Metaphysical Poets - Frank Kermode - 1969

The Age of Milton - C. A. Patrides - 1980
To find out more information about Rowman & Littlefield titles please visit us at www.rowmanlittlefield.com.

The Age of Milton - C. A. Patrides - 1980
To find out more information about Rowman & Littlefield titles please visit us at www.rowmanlittlefield.com.

Essays by Rosemond Tuve - Rosemond Tuve - 2015-03-08
Collected here are fourteen articles by one of the leading Renaissance scholars of our age. They range in time from her first critical essay in 1929 to her last in 1964, and reflect the major concerns of her scholarly career. Originally published in 1970. 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.


basic problem remains the same; love is the link


**The Chaste Muse** - Dorothy Gabe Coleman - 1980-01-01

**The Chaste Muse** - Dorothy Gabe Coleman - 1980-01-01

**Self and Symbolism in the Poetry of Michelangelo, John Donne and Agrippa D’Aubigne** - A.B. Altizer - 2012-12-06

Alienation, ecstasy, death, rebirth: in the poetry of Michelangelo, Donne, and d’Aubigne these archetypal themes make possible the ultimate formulation of new poetic symbolizations of self and world. As their poetry evolves from a primarily rhetorical towards a fully symbolic mode, images of loss of self (in ecstasy or in alienation), of death and rebirth, recur with increasing frequency and intensity. Whether the context is love poetry or religious poetry, the

between the two kinds of poetry. And love is indeed a problem for these three poets, since it involves the self in relation to the "other," the other being either God or another human being. Increasingly, the work of each poet centers on a need to analyze or abolish the gulf separating subject and object, self and other. The dominant mode of most of the three poets' work is neither rhetorical nor symbolic, but expressive. This transitional mode reveals the individual poet's most urgent concerns and conflicts, his sense of self in its most isolated or burdensome, affirmative or struggling state. Under lying most of their poems is a profound self-consciousness - a heightened awareness of self as a powerful, separate entity, with a corresponding objectification of all reality outside of self. The Renaissance in general is a time of increasing individualism and self-consciousness.

**Self and Symbolism in the Poetry of Michelangelo, John Donne and Agrippa**
most urgent concerns and conflicts, his sense of Alienation, ecstasy, death, rebirth: in the poetry of Michelangelo, Donne, and d'Aubigne these archetypal themes make possible the ultimate formulation of new poetic symbolizations of self and world. As their poetry evolves from a primarily rhetorical towards a fully symbolic mode, images of loss of self (in ecstasy or in alienation), of death and rebirth, recur with increasing frequency and intensity. Whether the context is love poetry or religious poetry, the basic problem remains the same; love is the link between the two kinds of poetry. And love is indeed a problem for these three poets, since it involves the self in relation to the "other," the other being either God or another human being. Increasingly, the work of each poet centers on a need to analyze or abolish the gulf separating subject and object, self and other. The dominant mode of most of the three poets' work is neither rhetorical nor symbolic, but expressive. This transitional mode reveals the individual poet's self in its most isolated or burdensome, affirmative or struggling state. Under lying most of their poems is a profound self-consciousness - a heightened awareness of self as a powerful, separate entity, with a corresponding objectification of all reality outside of self. The Renaissance in general is a time of increasing individualism and 1 self-consciousness.

Rethinking the Concept of the Grotesque - Shun-Liang Chao - 2017-07-05
How are we to define what is grotesque, in art or literature? Since the Renaissance the term has been used for anything from the fantastic to the monstrous, and been associated with many artistic genres, from the Gothic to the danse macabre. Shun-Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque. With this approach, Chao explores the imagery of Richard Crashaw, Charles Baudelaire,
Rethinking the Concept of the Grotesque - Shun-Liang Chao - 2017-07-05
How are we to define what is grotesque, in art or literature? Since the Renaissance the term has been used for anything from the fantastic to the monstrous, and been associated with many artistic genres, from the Gothic to the danse macabre. Shun-Liang Chao's new study adopts a rigorous approach by establishing contradictory physicality and the notion of metaphor as two keys to the construction of a clear identity of the grotesque. With this approach, Chao explores the imagery of Richard Crashaw, Charles Baudelaire, and Rene Magritte as individual exemplars of the grotesque in the Baroque, Romantic, and Surrealist ages, in order to suggest a lineage of this curious aesthetic and to cast light on the functions of the visual and of the verbal in evoking it.

A Platonick Song of the Soul - Henry More - 1998
This is the first complete modern edition of Henry More's long philosophical poem, A Platonick Song of the Soul (1647). This early work, written in Spenserian stanzas, is a sustained literary presentation of the Neoplatonic doctrine of the immateriality and immortality of the soul. The Introduction to this book discusses both the literary background of the work and its varied philosophical and scientific sources, from Plotinus to Ficino and Galileo.
examined in all their cross-linguistic and cross-sustained literary presentation of the Neoplatonic doctrine of the immateriality and immortality of the soul. The Introduction to this book discusses both the literary background of the work and its varied philosophical and scientific sources, from Plotinus to Ficino and Galileo.

**Dictionary of Untranslatables** - Barbara Cassin - 2014-02-09

Characters in some languages, particularly Hebrew and Arabic, may not display properly due to device limitations. Transliterations of terms appear before the representations in foreign characters. This is an encyclopedic dictionary of close to 400 important philosophical, literary, and political terms and concepts that defy easy—or any—translation from one language and culture to another. Drawn from more than a dozen languages, terms such as Dasein (German), pravda (Russian), saudade (Portuguese), and stato (Italian) are thoroughly cultural complexities. Spanning the classical, medieval, early modern, modern, and contemporary periods, these are terms that influence thinking across the humanities. The entries, written by more than 150 distinguished scholars, describe the origins and meanings of each term, the history and context of its usage, its translations into other languages, and its use in notable texts. The dictionary also includes essays on the special characteristics of particular languages—English, French, German, Greek, Italian, Portuguese, Russian, and Spanish. Originally published in French, this one-of-a-kind reference work is now available in English for the first time, with new contributions from Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. The result is an invaluable reference for students, scholars, and general readers.
characters. This is an encyclopedic dictionary of most influential words and ideas. Covers close to 400 important philosophical, literary, and political terms that defy easy translation between languages and cultures. Includes terms from more than a dozen languages. Entries written by more than 150 distinguished thinkers. Available in English for the first time, with new contributions by Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. Contains extensive cross-references and bibliographies. An invaluable resource for students and scholars across the humanities.

**Dictionary of Untranslatables** - Barbara Cassin - 2014-02-09
Characters in some languages, particularly Hebrew and Arabic, may not display properly due to device limitations. Transliterations of terms appear before the representations in foreign characters. This is an encyclopedic dictionary of close to 400 important philosophical, literary, and political terms and concepts that defy easy—or any—translation from one language and culture to another. Drawn from more than a dozen languages, terms such as Dasein (German), pravda (Russian), saudade (Portuguese), and stato (Italian) are thoroughly examined in all their cross-linguistic and cross-cultural complexities. Spanning the classical, medieval, early modern, modern, and contemporary periods, these are terms that influence thinking across the humanities. The entries, written by more than 150 distinguished scholars, describe the origins and meanings of each term, the history and context of its usage, its translations into other languages, and its use in notable texts. The dictionary also includes essays on the special characteristics of particular languages--English, French, German, Greek, Italian, Portuguese, Russian, and Spanish. Originally published in French, this one-of-a-kind
first time, with new contributions from Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. The result is an invaluable reference for students, scholars, and general readers interested in the multilingual lives of some of our most influential words and ideas. Covers close to 400 important philosophical, literary, and political terms that defy easy translation between languages and cultures. Includes terms from more than a dozen languages. Entries written by more than 150 distinguished thinkers. Available in English for the first time, with new contributions by Judith Butler, Daniel Heller-Roazen, Ben Kafka, Kevin McLaughlin, Kenneth Reinhard, Stella Sandford, Gayatri Chakravorty Spivak, Jane Tylus, Anthony Vidler, Susan Wolfson, Robert J. C. Young, and many more. Contains extensive cross-references and bibliographies.