

Le Jeune Juste 18 Volume Iii

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WEBB HALEY

Lost illusions. The illustrious Gaudissart University of Hawaii Press

A weekly review of politics, literature, theology, and art.

Camp Lejeune Proposed Expansion and Realignment, Onslow County Routledge

On Diary is the second collection in English of the groundbreaking and profoundly influential work of one of the best-known and provocative theorists of autobiography and diary. Ranging from the diary's historical origins to its pervasive presence on the Internet, from the spiritual journey of the sixteenth century to the diary of Anne Frank, and from the materials and methods of diary writing to the question of how diaries end, these essays display Philippe Lejeune's expertise, eloquence, passion, and humor as a commentator on the functions, practices, and significance of keeping or reading a diary. Lejeune is a leading European critic and theorist of diary and autobiography. His landmark essay, "The Autobiographical Pact," has shaped life writing studies for more than thirty years, and his many books and essays have repeatedly opened up new vistas for scholarship. As Michael Riffaterre notes, "Lejeune's work on autobiography is the most original, powerful, effective approach to a difficult subject. . . . His style is very personal, lively. It grabs the reader as scholarship rarely does. Lejeune's erudition and methodology are impeccable." Two substantial introductory essays by Jeremy Popkin and Julie Rak place Lejeune's work within its critical and theoretical traditions and comment on his central importance within the fields of life writing, literary genetic studies, and cultural studies.

Athenaeum and London Literary Chronicle University of North Texas Press

Vols. for 1871-76, 1913-14 include an extra number, The Christmas bookseller, separately paged and not included in the consecutive numbering of the regular series.

The Publisher London Macmillan 1894.

Official organ of the book trade of the United Kingdom.

The Monthly Literary Advertiser

The long period from the Renaissance to the nineteenth century supplied numerous sources for Kierkegaard's thought in any number of different fields. The present, rather heterogeneous volume covers the long period from the birth of Savonarola in 1452 through the beginning of the nineteenth century and into Kierkegaard's own time. The Danish thinker read authors representing vastly different traditions and time periods. Moreover, he also read a diverse range of genres. His interests concerned not just philosophy, theology and literature but also drama and music. The present volume consists of three tomes that are intended to cover Kierkegaard's sources in these different fields of thought. Tome III covers the sources that are relevant for literature, drama and music. Kierkegaard was well read in the European literature of the seventeenth and eighteenth century. He was

captivated by the figure of Cervantes' Don Quixote, who is used as a model for humor and irony. He also enjoyed French literature, represented here by articles on Chateaubriand, Lamartine, and Mérimée. French dramatists were popular on the Danish stage, and Kierkegaard demonstrated an interest in, among others, Molière and Scribe. Although he never possessed strong English skills, this did not prevent him from familiarizing himself with English literature, primarily with the help of German translations. While there is an established body of secondary material on Kierkegaard's relation to Shakespeare, little has been said about his use of the Irish dramatist Sheridan. It is obvious from, among other things, The Concept of Irony that Kierkegaard knew in detail the works of some of the main writers of the German Romantic movement. However, his use of the leading figures of the British Romantic movement, Byron and Shelley, remains largely unexplored terrain. The classic Danish authors of the eighteenth century, Holberg, Wessel and Ewald, were influential figures who prepared the way for the Golden Age of Danish poetry. Kierkegaard constantly refers to their dramatic characters, whom he often employs to illustrate a philosophical idea with a pregnant example or turn of phrase. Finally, while Kierkegaard is not an obvious name in musicology, his analysis of Mozart's Don Giovanni shows that he had a keen interest in music on many different levels.

Bent's Literary Advertiser and Register of Engravings, Works on the Fine Arts

Drawing from newspapers, court records, and a decade of interviews and observation, Lejeune offers a penetrating examination of the interplay between legend and place, exploring Smith's own life, this unique historical moment, and the place's mysterious landscape. The book also considers how contemporary festivals and other forms of cultural heritage employ the legend as a cultural recourse. To stay vibrant and meaningful, culture constantly re-makes itself; here, the outlaw occupies a vital role in the re-creation. --Book Jacket.

British Books

Athenaeum

La Comédie Humaine of Honoré de Balzac: Scenes from provincial life: *Lost illusions*

Always for the Underdog

Bernard Quaritch

Bookseller

The Literary Gazette and Journal of Belles Lettres, Arts, Sciences

Volume 5, Tome III: Kierkegaard and the Renaissance and Modern Traditions - Literature, Drama and Music

Camp Lejeune

MCB Camp Lejeune, MCAS New River, and MCAS Cherry Point, U.S. Marine Corps Grow the Force

Lost Illusions

The Works of Balzac

The Journal of Education

Select Specimens of the Great French Writers in the 17th, 18th, & 19th Centuries ...