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A new trade edition of Sartre's magnum opus. First published in 1943, this masterpiece defines the modern condition and still holds relevance for today's readers.

Maurice Ravel's operas L'Heure espagnole (1907/1911) and L'Enfant et les sortilèges (1919-25) are pivotal works in the composer's relatively small œuvre. Emerging from periods shaped by very distinct musical concerns and historical circumstances, these two vastly different works nevertheless share qualities that reveal the heart of Ravel's compositional aesthetic. In this comprehensive study, Emily Kilpatrick unites musical, literary, biographical and cultural perspectives to shed new light on Ravel's operas. In documenting the operas' history, setting them within the cultural canvas of their creation and pursuing diverse strands of analytical and thematic exploration, Kilpatrick reveals crucial aspects of the composer's working life: his approach to creative collaboration, his responsiveness to cultural, aesthetic and musical debate, and the centrality of language and literature in his compositional practice. The first study of its kind, this book is an invaluable resource for students, specialists, opera-goers and devotees of French music.

A Reference Grammar of French is a lively, wide-ranging and original handbook on the structure of the French language. It includes new information on

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register, pronunciation, gender, number, foreign words (Latin, Arabic, English, Spanish, Italian), adjectives and past participles used as nouns, texting, word order, frequency of occurrence of words, and usage with all geographical names. Examples come not only from France, but also from Quebec, Belgium and Switzerland. Readers will appreciate the initial passages illustrating the grammatical features of a given chapter. Also included is a user-friendly introduction to the French language, from its Latin origins to modern times. A full glossary explains any terms that might confuse the less experienced reader, and the index leads the student through the detailed labyrinth of grammatical features. This handbook will be an invaluable resource for students and teachers who want to perfect their knowledge of all aspects of French grammar.

By examining nearly sixty works, Fabienne Moore traces the prehistory of the French prose poem, demonstrating that the disquiet of some eighteenth-century writers with the Enlightenment gave rise to the genre nearly a century before it is habitually supposed to have existed. In the throes of momentous scientific, philosophical, and socioeconomic changes, Enlightenment authors turned to the past to revive sources such as Homer, the pastoral, Ossian, the Bible, and primitive eloquence, favoring music to construct alternatives to the world of reason. The result, Moore argues, were prose poems, including Flon's *Les Aventures de Tmaque*, Montesquieu's *Le Temple de Gnide*, Rousseau's *Le Lte d'Ephraïm*, Chateaubriand's *Atala*, as well as many lesser-known texts, most of which remain out of print. Moore's treatment of Bible criticism and eighteenth-century religious reform movements reveal the often-neglected spiritual side of Enlightenment culture, and tracks its contribution to the period's reflection about language and poetic invention. Moore includes in appendices four unusual texts adjudicating the merits of prose poems, making evidence of their controversial nature now accessible to readers.

Revolutionary Paris and the Market for Netherlandish Art restores attention to the aesthetic, intellectual, and economic link between two key periods in the history of art: the "Golden Age" of Dutch and Flemish painting and that of the French Revolution.

During the final decades of the ancient regime, prominent collectors in Paris commissioned and collected French paintings of the period, works by Greuze, Fragonard, David and others that together comprised 'l'Ecole Francoise' - the French School. In this book, an art historian discusses six of these collectors and the collections they assembled, showing that private patronage in this period was revitalized by this patriotic desire to collect contemporary art. Colin B. Bailey explains why a taste for modern art emerged at this time and how it was encouraged and fostered. Examining the relationship between artist and patron, he discusses the degree of influence these enlightened patrons and collectors expected to exercise when new works were being commissioned. Bailey shows that collectors of eighteenth-century French painting seem not to have made rigid distinctions between the various genres or styles of the Academy's practitioners. Instead, history paintings and genre paintings - both rococo and neo-classical - were exhibited proudly on their walls as superb examples of the French School.

The solitary and erudite figure of Pierre Bayle occupies a position of particular interest in French letters; we are pleased to recognize in his thought the germ of the ideas which reached their fulfillment in the eighteenth century. His own age does not seem to have been quite ready to receive him. Forced into exile by the Catholics, he was censured and harassed by the Protestants in Holland. It is to be expected that his outspoken enemies would have declared him a danger to religion and morality; yet to his more moderate contemporaries, too, he was sometimes a "problem," and one senses an occasional reserve toward him even in his remaining friends. As for the general public, the *Nouvelles de la Republique des lettres* may indeed have received the "universal applause" Des Maizeaux said it had, yet there was voluminous criticism also. His marvelous *Dictionary*, which probably achieved the widest circulation of any of his works during his lifetime, also elicited the most attack, censure and discontent. Moreover, though Bayle had earned fame, he did not have in the eyes of his contemporaries particularly of those in France - the importance which he has for us today. Other figures seemed still grander than he in the closing decades of the seventeenth century: in philosophy and metaphysics, the enormous system of Malebranche, the last significant attempt in France to establish a synthesis of Christianity and reason, attracted far more admiration, or criticism, than Bayle.

In her Introduction, Tymieniecka states the core theme of the present book sharply: Is culture an excess of nature's prodigious expansiveness - an excess which might turn out to be dangerous for nature itself if it goes too far - or is culture a 'natural', congenial prolongation of nature-life? If the latter, then culture is assimilated into nature and thus would lose its claim to autonomy: its criteria would be superseded by those of nature alone. Of course, nature and culture may both still be seen as being absorbed by the inner powers of specifically human inwardness, on which view, human being, caught in its own transcendence, becomes separated radically in kind from the rest of existence and may not touch even the shadow of reality except through its own prism. Excess, therefore, or prolongation? And on what terms? The relationship between culture and nature in its technical phase demands a new elucidation. Here this is pursued by excavating the root significance of the 'multiple rationalities' of life. In contrast to Husserl, who differentiated living types according to their degree of participation in the world, the phenomenology of life disentangles living types from within the onto-poietic web of life itself. The human creative act reveals itself as the Great Divide of the Logos of Life - a divide that does not separate but harmonizes, thus dispelling both naturalistic and spiritualistic reductionism.

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Long neglected in mainstream history books, the Haitian Revolution (1791-1804) is now being claimed across a range of academic disciplines as an event of world-historical importance. The former slaves' victory over their French masters and the creation of the independent nation of Haiti in 1804 is being newly heralded not only as a seminal moment in the transnational formation of the 'black Atlantic' but as the most far-reaching manifestation of 'Radical Enlightenment'. The best known Haitian writer to emerge in the years after the revolution is Baron de Vastey (1781-1820), who authored over ten books and pamphlets between 1814 and his murder in 1820. His first and most incendiary work, *Le système colonial dévoilé* (1814), provides a moving invocation of the horrors of slavery in pre-revolutionary Saint-Domingue. Its trailblazing critique of colonialism anticipates by over a hundred years the anticolonial politics (and poetics) of Césaire, Fanon, and Sartre. Translated here for the first time, Vastey's forceful unveiling of the colonial system will be compulsory reading for scholars across the humanities.

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