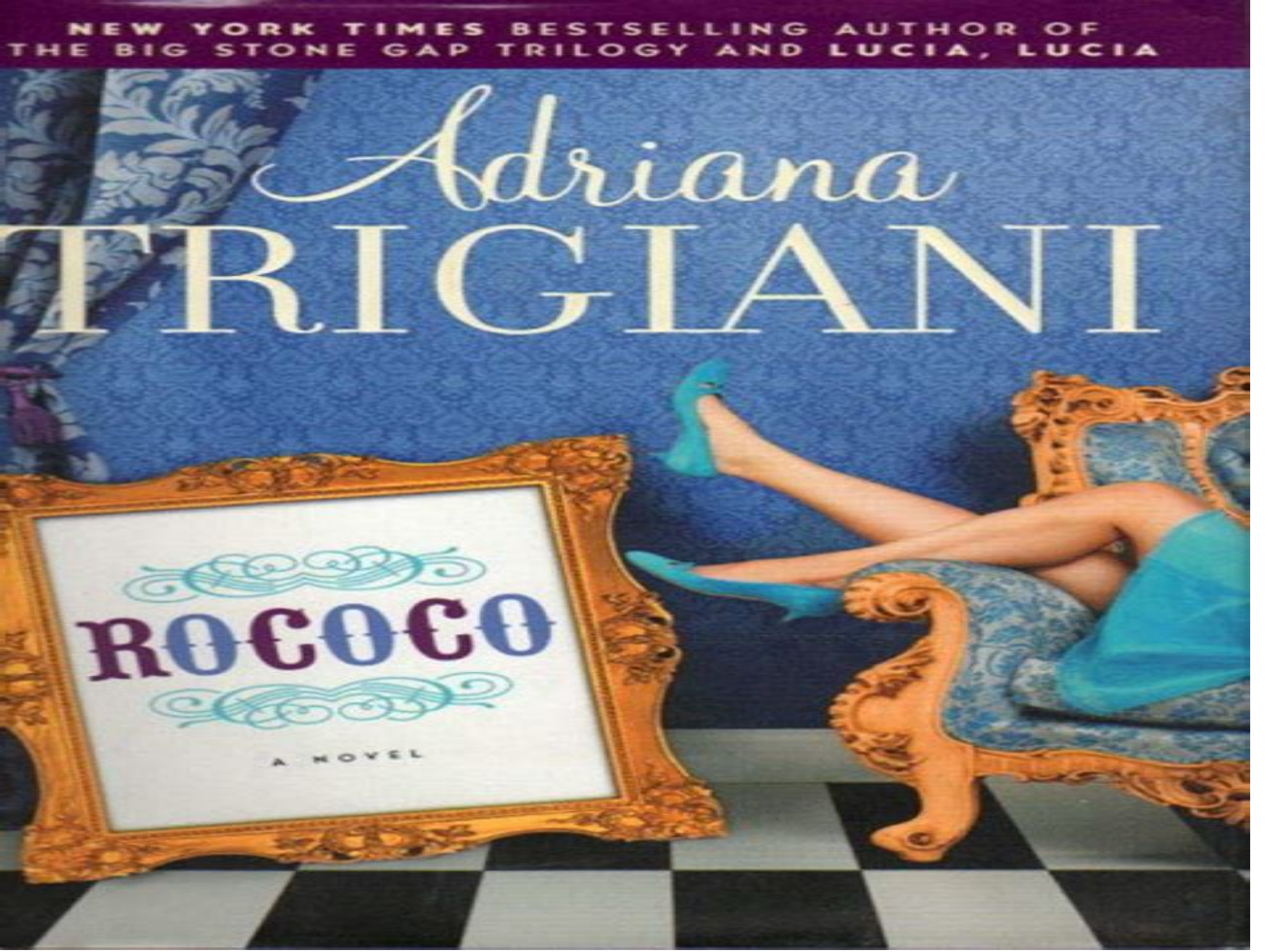


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THE BIG STONE GAP TRILOGY AND LUCIA, LUCIA

Adriana TRIGIANI



ROCOCO

A NOVEL

Rococo A Novel

Allison Stedman



Rococo A Novel:

Rococo, 2012 **Rococo Fiction in France, 1600-1715** Allison Stedman, 2012-10-26 Rococo Fiction in France reconfigures the history of the long eighteenth century by revealing the rococo as a literary phenomenon that characterized a range of experimental texts from the end of the French Renaissance to the eve of the French Revolution Tracing the literary rococo's evolution from the late 1500s to the early 1700s and exploring its radicalization during the 1670s 80s and 90s Allison Stedman unearths the seventeenth century rococo's counter vision for the trajectory of the French monarchy and the dawn of the French Enlightenment The first part of the study investigates the relationship between Montaigne's philosophy of literary production and those of early seventeenth century table talk novelists libertine writers and playwrights involved in the quarrel over Corneille's play *Le Cid* She thus establishes the existence of a rococo philosophy of literary production whose goal was to innovate to bring pleasure and to create communities The second part of the study explores the impact that the Duchess de Montpensier's literary portrait galleries Jean Donneau de Vis's periodical the *Mercurie Galant* and other forms of rococo literary production by such authors as Charles Sorel Alcide de Saint Maurice J N de Parvial and Jean de Préchac had in the creation of a textually mediated social sphere that served as the foundation of the publicly critical culture of the French Enlightenment The study concludes with an investigation of the influx of salon sociability into the textually mediated social sphere during the 1690s Stedman examines the role of interpolated literary fairy tales proverb plays and other rococo publication strategies in such late seventeenth century women writers as d'Aulnoy Lhritier Murat and Durand in transfiguring the salon from an exclusive social circle mediated by physical presence to an inclusive social diaspora mediated by texts Rococo Fiction in France challenges established views of early modern French literary history and discusses a range of little known works in a generous and engaging manner **Rococo** Adriana Trigiani, 2005 Rufus McSherry a handsome painter arrives in a New Jersey town at the behest of Bartolomeo di Crespi an interior decorator assigned to Our Lady of Fatima Church and breathes new life into the old church as well as the women of the town The age of rococo Terisio Pignatti, 1965 Rococo Fiction in France, 1600-1715 Allison Stedman, 2012-10-26 Rococo Fiction in France reconfigures the history of the long eighteenth century by revealing the rococo as a literary phenomenon that characterized a range of experimental texts from the end of the French Renaissance to the eve of the French Revolution Tracing the literary rococo's evolution from the late 1500s to the early 1700s and exploring its radicalization during the 1670s 80s and 90s Allison Stedman unearths the seventeenth century rococo's counter vision for the trajectory of the French monarchy and the dawn of the French Enlightenment The first part of the study investigates the relationship between Montaigne's philosophy of literary production and those of early seventeenth century table talk novelists libertine writers and playwrights involved in the quarrel over Corneille's play *Le Cid* She thus establishes the existence of a rococo philosophy of literary production whose goal was to innovate to bring pleasure and to create communities The second part of the study

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century novelists from Daniel Defoe to Ann Radcliffe referred to the visual arts recalling specific names or artworks but also artistic styles and conventions in an attempt to define the generic constitution of their fictions In this the novelists took part in the discussion of the sister arts not only by pointing to the affinities between them but also more importantly by recognising their potential to inform one another in other words they expressed a conviction that the theory of a new genre can be successfully rendered through meta pictorial analogies By tracing the uses of painting in eighteenth century novelistic discourse this book sheds new light on the history of the so called rise of the novel The Open Access version of this book available at <https://www.taylorfrancis.com/books/painting-novel-jakub-lipski> 10.4324/9781351137812 has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license **Lessing Yearbook XXVII** Katharina Gerstenberger, Richard E. Schade, 1996 This official publication of the Lessing Society is a source of information on German culture literature and thought in the 18th century **The Rococo**, 1844 **The French Novel** Sharon Diane Nell, Bernadette C. Lintz, George Poe, 1995 **The French Revolution Debate and the British Novel, 1790-1814** Morgan Rooney, 2013 This study examines how debates about history during the French Revolution informed and changed the nature of the British novel between 1790 and 1814 During these years intersections between history political ideology and fiction as well as the various meanings of the term history itself were multiple and far reaching Morgan Rooney elucidates these subtleties clearly and convincingly While political writers of the 1790s Burke Price Mackintosh Paine Godwin Wollstonecraft and others debate the historical meaning of the Glorious Revolution as a prelude to broader ideological arguments about the significance of the past for the present and future novelists engage with this discourse by representing moments of the past or otherwise vying to enlist the authority of history to further a reformist or loyalist agenda Anti Jacobin novelists such as Charles Walker Robert Bisset and Jane West draw on Burkean historical discourse to characterize the reform movement as ignorant of the complex operations of historical accretion For their part reform minded novelists such as Charlotte Smith William Godwin and Maria Edgeworth travesty Burke's tropes and arguments so as to undermine and then redefine the category of history As the Revolution crisis recedes new novel forms such as Edgeworth's regional novel Lady Morgan's national tale and Jane Porter's early historical fiction emerge but historical representation largely the legacy of the 1790s novel remains an increasingly pronounced feature of the genre Whereas the representation of history in the novel Rooney argues is initially used strategically by novelists involved in the Revolution debate it is appropriated in the early nineteenth century by authors such as Edgeworth Morgan and Porter for other often related ideological purposes before ultimately developing into a stable nonpartisan aestheticized feature of the form as practiced by Walter Scott The French Revolution Debate and the British Novel 1790-1814 demonstrates that the transformation of the novel at this fascinating juncture of British political and literary history contributes to the emergence of the historical novel as it was first realized in Scott's Waverley 1814 *Sensibility, Reading and Illustration* Ann Lewis, 2017-12-02 Eighteenth

century sensibility has always been controversial. In fact the term itself refers to complex forms of physical and emotional responsiveness and Lewis's study investigates the fictional exploration of various key problems of sentimental response that were at the heart of eighteenth century moral, epistemological and aesthetic debates. These are analysed in conjunction with some of the actual, often emotional responses that the term, its fictions and images have provoked through time, including an indispensable survey of the varying construction of sensibility as an object of study and the polemics subtending its definition. The verbal evocation of the visual in the form of spectacles and signs was understood in the eighteenth century as having an especially powerful impact. Lewis provides a new reading of the theme of sensibility by analysing the textual images in three best-selling novels from the mid-century: Graffigny's *Lettres d'une Péruvienne*, Marivaux's *La Vie de Marianne* and Rousseau's *Julie*. The examination of a largely neglected corpus of illustrations understood as readings of each text provides striking new evidence of the complexity, thematic richness and duplicity of these spectacles whose power to provoke different reactions is perhaps their most interesting characteristic.

Seduction and Sacrilege Rebecca Haidt, 2002-08 Yet decreasing numbers of late twentieth century and early twenty-first century readers are familiar with the novel due to many factors including its length, six volumes, subject matter preaching and a legacy of critical evaluation as a narrative lacking plot and psychological depth.

BOOK JACKET Gender and Voice in the French Novel, 1730-1782 Aurora Wolfgang, 2017-03-02 Analyzing four best-selling novels by both women and men written in the feminine voice, this book traces how the creation of women-centered salons and the emergence of a feminine poetic style engendered a new type of literature in eighteenth-century France. The author argues that writing in a female voice allowed writers of both sexes to break with classical notions of literature and style so that they could create a modern sensibility that appealed to a larger reading public and gave them scope to innovate with style and form. Wolfgang brings to light how the female voice in literature came to embody the language of sociability but also allowed writers to explore the domain of intersubjectivity while creating new bonds between writers and the reading public. Through examination of Marivaux's *La Vie de Marianne*, Graffigny's *Lettres d'une Péruvienne*, Riccoboni's *Lettres de Mistriss Fanni Butler* and Laclos's *Les Liaisons dangereuses*, she shows that in France this modern feminine sensibility turned the least prestigious of literary genres, the novel, into the most compelling and innovative literary form of the eighteenth century. Emphasizing how the narratives analyzed here refashioned the French literary world through their linguistic innovation and expression of new forms of subjectivity, this study claims an important role for feminine voice narratives in shaping the field of eighteenth-century literature.

Eighteenth-Century Poetry and the Rise of the Novel Reconsidered Kate Parker, Courtney Weiss Smith, 2013-12-24 *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered* begins with the brute fact that poetry jostled up alongside novels in the bookstalls of eighteenth-century England. Indeed, by exploring unexpected collisions and collusions between poetry and novels, this volume of exciting new essays offers a reconsideration of the literary and cultural history of the period. The novel poached from and featured poetry and the modern

subjects and objects privileged by rise of the novel scholarship are only one part of a world full of animate things and people with indistinct boundaries Contributors Margaret Doody David Fairer Sophie Gee Heather Keenleyside ShelleyKing Christina Lupton Kate Parker Natalie Phillips Aran Ruth Wolfram Schmidgen Joshua Swidzinski and Courtney Weiss Smith

The Cambridge History of the Novel in French Adam Watt,2021-02-25 This History is the first in a century to trace the development and impact of the novel in French from its beginnings to the present Leading specialists explore how novelists writing in French have responded to the diverse personal economic socio political cultural artistic and environmental factors that shaped their worlds From the novel s medieval precursors to the impact of the internet the History provides fresh accounts of canonical and lesser known authors offering a global perspective beyond the national borders of the Hexagon to explore France s colonial past and its legacies Accessible chapters range widely including the French novel in Sub Saharan Africa data analysis of the novel system in the seventeenth century social critique in women s writing Sade s banned works and more Highlighting continuities and divergence between and within different periods this lively volume offers routes through a diverse literary landscape while encouraging comparison and connection making between writers works and historical periods

Disrupted Patterns ,2022-03-07 This collection of essays explores the significance of modern chaos theory as a new paradigm in literary studies and argues for the usefulness of borrowings from one discipline to another Its thesis is that external reality is real and is not merely a social construct On the other hand this volume reflects the belief that literature as a social and cultural construct is not unrelated to that external reality The authors represented here furthermore believe that learning to communicate across disciplinary divides is worth the risk of looking silly to purists and dogmatists In applying a contemporary scientific grid to a by gone era the authors play out Steven Weinberg s exhortation to mind the clues to the past that cannot be obtained in any other way It is of course necessary to get the science right yet the essays in this collection do not seek to do science but rather to suggest that science and literature often share common assumptions and realities Thus there is no attempt to legitimize literary study through the adoption of a scientific approach Interaction between the disciplines requires mutual respect and a willingness to investigate the broader implications of scientific research Consequently this volume will be of interest to students and scholars of the long eighteenth century whether the focus is on England Locke Milton Radcliffe Lewis France Cr billion Diderot Marivaux Montesquieu or Germany Kant Moritz Goethe Fr Schlegel Moreover given its multiple thrust in employing mythological philosophical and scientific notions of chaos this volume will appeal to historians and philosophers of the European Enlightenment as well as to literary historians The volume ultimately aspires to promote communication across centuries and across disciplines

Where Is History Today? Laura Mulvey, Frank Ankersmit, Daniel Pick, Tomáš Jirsa, Martin Elbel, Jiří Lach, 2015-02-05 History no longer belongs only to historians but is woven into the fabric and discourse of daily life This fresh and wide ranging survey explores how new media and new historiographic approaches are dramatically expanding what we understand by history today

Controversy about the aims and limits of historical analysis has raged ever since the rise of postmodern history in the 1970s. But these debates have rarely affected the understanding of history in Central and Eastern Europe. The volume confirms the crucial importance of audiovisual and mass media from film to television and radio to comics but does not exclude literary scholars and art historians who are also rethinking their methods taking note of their new consumers. If history formerly appeared to be a one way transmission of expertise it is increasingly a dynamic engagement between researchers and audiences.

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