

1: Project MUSE - The Literary Market

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Industry and commerce are in disarray. The population is declining. In years of bad harvest there is famine. The king himself, by the end, is profoundly unpopular. His method of absolute rule, and his palace at Versailles, provide the examples to which lesser European monarchs aspire in the coming century. The French style in furniture and interior decoration is everywhere the fashion. French authors are in the vanguard of European literature. The French dynasty is on the Spanish throne. And the French empire, though starting late compared to other Atlantic powers, now rapidly becomes the leading rival to Britain. In broad terms this all adds up to a splendid achievement. Law has published in a treatise entitled *Money and trade considered*, with a proposal for supplying the nation with money. In he launches a separate venture, the Louisiana Company, to develop the French territories in the Mississippi valley. At first both enterprises thrive, and Law acquires ever greater responsibilities and commercial power. All the French chartered trading companies, to the East Indies and China, to Africa and the West Indies, are brought under his control, as also is the national mint and the collection of taxes. As more and more people rush to invest in this octopus of an enterprise, Law has the power and the freedom to issue shares and bank notes at will to keep his creature alive and well. The result, by , is rapid inflation and speculative hysteria. At the end of the bubble bursts. Law flees from France, dying in penury nine years later in Venice. The experience of leaves the French with a lasting distrust of national banks with the power to issue paper money. Not until Napoleon needs funds for his war effort, in , is the Banque de France finally established - long after the same step is taken in other European countries. French and British on land: The main reason is that both nations have political leaders, Cardinal Fleury and Robert Walpole, who see peace as a necessary aspect of national prosperity. But Walpole resigns in and Fleury dies in There is nothing now to restrain the long-standing enmity between these two Atlantic nations, each with a developing empire overseas. In March the French declare war on Britain and make plans for an invasion across the Channel in the company of the Jacobite pretender Charles Edward Stuart. Bad weather damages the French fleet and causes the plan for an invasion in to be abandoned. In the following summer the French divert their energies to an attack on the Austrian Netherlands. Maurice Saxe, commanding a French army which includes an Irish brigade, wins a victory at Fontenoy in May over a combined force of British, Hanoverian, Austrian and Dutch troops under the duke of Cumberland, son of the British king. Saxe continues his successful campaign, conquering the whole of the Austrian Netherlands by the end of For much of this time he has no opposition from the British army. The regiments and the duke of Cumberland are recalled in October to meet a new threat in Scotland. French and British at sea: Once war is officially declared, in , the British navy harasses French merchant fleets en route for the West Indies or India. Closer to home the harbours of France are blockaded, preventing the transport of commodities up and down the coast by far the easiest route in the age before decent roads. By , after four years of low-keyed naval warfare, France is ready for peace. Significantly the only important territories which have changed hands are overseas. In militiamen from British north America have seized from France the harbour of Louisbourg , at the entry to the Gulf of St Lawrence of strategic importance in relation to French Canada. In India, in , the French have occupied British Madras. Frederick the Great says of France and Britain: By the end of it, in , the situation is transformed. The change is less great in India. Even so, British rule in Bengal , established informally from , represents an unprecedented level of European involvement in the subcontinent - and a level unmatched by France. If the difference in India appears as yet slight, these years change out of all recognition the colonial situation in America. British victory over the French, clinched in the capture of Quebec in , is followed by dramatic French concessions in the Paris peace treaty of France cedes to Britain all the territory which it has previously claimed between the Mississippi and the Ohio rivers, together with the original territories of New France along the St Lawrence. This brings to an end the French empire in continental America only New Orleans and its district remain in

French hands under the treaty. The British become unmistakably the dominant power in the northern half of the continent, in one of the major turning points of history. The lands more notionally claimed by the French between the Mississippi and the Rockies are ceded to Spain. Louis XV has been on the throne for nearly sixty years, since succeeding his great-grandfather Louis XIV at the age of five in 1715. During most of that time the royal finances have been in a perilous state. The French monarchy is ill-equipped to put into effect any necessary reforms. The king technically has absolute power, but neither Louis XV nor his grandson Louis XVI who succeeds him in 1774 proves capable of transforming that supposed power into effective action. Lack of accountability is epitomized in the notorious lettres de cachet. These documents, issued by the king, can consign someone to a state prison for an indefinite period without even giving a reason. Such behaviour prompted Magna Carta six centuries previously in Britain. Yet this royal privilege not in fact used or abused as much as rumour at the time suggests does nothing to help the king restrict the privileges of his nobility. Traditionally the aristocracy and clergy in France are exempt from most forms of taxation. Government efforts to end this injustice, and to spread the burden more fairly, founder repeatedly on well orchestrated campaigns of aristocratic resistance - mainly through the parlement in Paris. Two reforming finance ministers, Turgot in 1774 and Calonne in 1787, are dismissed as a result of opposition in parliament to their measures. The ideas of the Enlightenment have their roots in France. The philosophes have long criticized the abuses associated with the clergy and the nobility. Yet the royal attempts at reform cut little ice with the opponents of privilege. This impression is reinforced in 1772 when news breaks of a court scandal, involving the theft by deception and forgery of a valuable diamond necklace. The queen appears to be implicated wrongly as it turns out. A cardinal who has acted as an intermediary is arrested as he prepares to conduct a service at Versailles. The noblewoman responsible for the crime is flogged and branded. In this atmosphere, if the struggle between the privileged classes and the king escalates into a real crisis, neither side is likely to win much sympathy from the French public. The royal exchequer is on the verge of bankruptcy, partly owing to the expense of supporting the American rebels against the British monarch. The Paris parlement now asserts that taxation is only valid if voted by the estates general - a body not summoned since 1614.

2: 18th century - Wikipedia

Literary Enterprise in Eighteenth-Century France [Rémy G Saisselin] on www.enganchecubano.com *FREE* shipping on qualifying offers. In this lively and fascinating study of eighteenth-century French literary culture, Rémy G. Saisselin abandons the emphasis on literary genres and the history of ideas that has long characterized traditional literary histories.

Despite strong attempts at censorship, the volume of literary pornography produced in France hugely expanded during the course of the eighteenth century. As one of the most popular literary genres, authors such as Pierre Choderlos de Laclos, Restif de la Bretonne, and the Marquis de Sade were able to sell thousands of copies and publish multiple editions of their works. Pornographic novels were often layered with political or theological criticisms, demonstrating that the authors were concerned with more than just producing smut. The criticisms present in the pornography of the eighteenth century differentiate it from modern pornography; however, those political and theological criticisms are gone by the nineteenth century because of changes in accepted morality, which changed the standards of censorship and obscenity and targeted pornography anew. This work will examine the development of pornography and the literary characteristics of pornographic novels in eighteenth-century France, as well as the publication, sales, and censorship thereof. Introduction Moral villains or champions of vice, the authors of erotic literature throughout history have generally been publicly condemned and privately loved, none more so than those of eighteenth-century France. Philosophic and moral reasoning existed in the pornographic novels of the eighteenth century, including commentary on a variety of topics such as gender, religion, and the soul. The accessibility of new journals and newspapers meant that the people reading pornography were up to date on the important issues of their time, making them uniquely capable of discerning the philosophies present in pornography. Also, political publications and prints often used sexuality to add shock value to their arguments, but because their intent is non-pornographic they cannot be considered pornography in the context of this study. The rise of erotic literature was inherently tied to that of the novel, necessitating a discussion of the rise of the novel and how it contributed to the development and reception of pornography. I will then detail the emergence of pornography as an independent genre; particularly, why it was different from other literature in the eighteenth century as well as what differentiates it from pornography today. Next, I will describe the role of narration in erotic literature as well as examples of different narrator types from the texts themselves. Following the narrator types, I will discuss the philosophic arguments present in the erotic novels, including materialism, pleasure, and anticlericalism. Lastly, I will examine the effects of censorship on the publication and sales of erotic literature. This paper seeks to provide an account of the development, literary features, and distribution of pornography in eighteenth-century France in support of the claim that it was more than a source of pleasure. Emergence of the Pornographic Novel The influx of pornography during the eighteenth century occurred just after the development of the novel, and the majority of pornographic texts are written in novel form. It was thought by much of society, including the learned, that reading novels induced an almost pathological emotion, as well as physical symptoms like shortness of breath, languor, insomnia, or nervous agitation, which were all condemned by the medical community. It was also widely believed during the eighteenth century that the novel had the ability to feminize its readers, thus reducing the moral fiber of a society. Fears surrounding the novel, particularly the erotic novel, and the damaging effects that the reading of novels were believed to have on readers were part of the motivation for the shift to moral censorship in literature at the close of the eighteenth century. Eighteenth-century novels attained previously unheard of sales for published materials and authors of best sellers became celebrities. The ability of novels to provoke emotion and create bonds between reader and character satisfied the enlightenment desire for believability more so than any other genre, and readers felt as if they genuinely knew the characters and authors of their favorite texts. Record sales generated by novels made the industry appear more lucrative, and in-demand authors could make a fortune selling their works. The rise of the novel enabled many authors to escape the patronage system and support themselves through their writing and in the process legitimizing novel-writing as a viable writing career. Circulating

libraries and book rentals also developed during this period, a further testament to the popularity of novels as well as the trend toward increased literacy. Instead they often travelled alongside other censored publications under the umbrella term "livres philosophiques. The word pornography did not exist as a term for erotic literature until the nineteenth century, and did not appear in the Oxford English Dictionary until The eighteenth-century pornographer almost constitutes an erotic philosophe because the criticisms and advice present in pornography concerned many of the same topics found in the Enlightenment. Pornography slowly emerged as an individual literary genre as authors, readers, and censorship authorities continuously interacted with each other to shape the standards of decency and obscenity. Pornography, as we understand it today, did not come into being until the nineteenth century when the texts no longer contained more than erotic stimulation, and industrialization transformed the genre from an art into a mass-produced business. His *Ragionamenti* developed the use of dialogues between an experienced and inexperienced woman, a form that was still used more than two centuries later in *La Philosophie dans le Boudoir* by the Marquis de Sade. Literary Features Pornographic literature provided a sanctuary for pleasure as well as a means of achieving it. The intimate nature of reading combined with sexually charged content made the pornographic novel an ideal source of private pleasure. The act of reading pornography was capable of stimulating arousal despite the fact that the stimulus was a work of fiction. The physical arousal stimulated by erotic literature constitutes a transgression of literature into the real world, distinguishing pornography as the only genre capable of altering the physical reality of a reader. Also, pornographic literature labeled sexuality and pleasure as a positive, necessary good, which presented an immediate challenge to contemporary notions of acceptability and morality. Alongside the credo of pleasure, erotic literature contained philosophic discourse, particularly that of materialism. Materialism formed the philosophical core of much eighteenth-century pornography because it was used to describe, support, and spread libertine ethics. Natural philosophers attempted to Christianize materialist doctrines rather than taking the arguments to their extremes because of pious fears over how far new science would go. Materialism united the body and spirit, rendering the clergy useless and paving the way for anticlericalism and the use of sex as a religious experience within pornography. Modern sources such as Hobbes and Descartes influenced the development of the concept of people as animate bodies in motion, driven by the search for pleasure. However, erotic novels typically affirmed the social necessity of religion, as the authors of these novels only took issue with the rampant corruption within the church. The reader alone cannot be seen, allowing him or her to derive pleasure from pornography without feeling guilt or shame. The narrators of erotic literature tended to be young because of an increased interest in adolescence during the Enlightenment, particularly after Rousseau began publishing his works. Seventeen was seen as the ideal age because it was the age when one discovered pleasure and entered the adult world during the eighteenth century. However, vast differences in the ages of protagonists still occurred. Also, blending philosophy and femininity refuted the idea that each gender possessed different mental capabilities. The use of female narrators shows a respect and desire for female sexuality and a lack of the gender bias already present in eighteenth century sexual politics. Praise was lavished equally on the anatomy of each sex, implying the belief that both sexes are necessary to achieve perfect satisfaction. The use of dildos or other equipment allowed the female to assume the dominant or masculine role because she was in charge of penetration. Descriptions of male characters as having white skin and beautiful buttocks also blur gender lines because the aforementioned traits are often attributed to females. Yet anatomical differences do not hinder either participant from achieving satisfaction in the same manner; reaching delirious orgasm followed by discharge is both male and female. Retaining her virtue only because she did not choose vice, the virtuous courtesan is still subject to a miserable existence, often including disease and poverty. Also by Bretonne, *Le Palais Royal* is filled with prostitutes who have retained their virginity despite working in the Palais-Royal, a well-known sex market. Bretonne subscribed to the belief that women were asexual, modest, and pure, and that no woman would willingly choose prostitution. It follows that, according to Bretonne, all prostitutes were victims. The concept of the virtuous courtesan reinforces the notion that all women would remain virtuous in any setting as long as they had not chosen their fates. At the opposite end of the spectrum, the libertine whore took center stage as an unapologetic, adventurous woman who also happened to be a prostitute. Margot la Ravdeuse, Mademoiselle

Javotte, La Sainte Nitouche, La Cauchoise, and many other eighteenth-century texts featured a libertine whore as the female protagonist. Libertine whores were not victims in any way; they chose lives of vice and relish the sexual experiences they gain as prostitutes. Margot then resolves to leave the bordello out of the fear of another incident, yet she also confesses to enjoying the assault. Despite starting out in the working class, the libertine whore typically transforms into a wealthy, kept woman as a result of her wellborn clients such as clergymen and financiers. The libertine whore is ultimately a refutation of the new ideas of womanhood and modesty, instead acting as a paragon of pleasure, libertinage, and materialism. Sade uses the virtuous courtesan to support his anti-virtue philosophy because he sees the suffering of the virtuous courtesan as further support for the true propriety of vice. In Juliette, Sade writes Juliette as an amoral, libertine whore who achieves success and happiness through a life of vice. Dirrag accompanied the exercises with a lecture in radical Cartesianism designed to support the tenet that everything was matter in motion, in addition to passing off copulation as a means to religious ecstasy. Coitus interruptus is proven to be superior to masturbation. Copulation with the Count was her final lesson on the path to becoming a true philosopher. The continuous reduction of reality to tiny particles capable of acting on the senses form the basis of a machine-like man driven by the uncontrollable drive to pleasure. Not all pornographic novels were narrated from the human perspective; some featured inhuman narrators. For example, *Les Bijoux Indiscrets* by Denis Diderot details thirty-one sexual encounters of an African sultan who possesses a ring with the ability to make female genitalia speak. The novel recounts the adventures of the Brahmin as a sofa until his curse is broken by two lovers losing their virginity on him. The sofa-narrator can also only detail things experienced through the senses or learned through observation, a key argument in enlightenment philosophy. The Book Trade Department and the police were responsible for supervising the book trade and censoring any book or other work of literature that was seen as a threat to the Church, the State, or conventional morality. If a book was deemed unfit for publication, it could be confiscated, burned, or returned to the author. Although burning a book was a legal option for the magistrates, it was rarely used in order to police the book trade without creating more interest in the public. Even in cases where books were condemned to be burned, copies would usually be burned instead of the actual books because the authorities did not want to create any more of a scandal than necessary. Authors could also be jailed for publishing their works, for instance Voltaire, Mirabeau, Diderot, and the Marquis de Sade spent time in the Chateau de Vincennes, and in the nineteenth century, the Marquis de Sade died in prison after being arrested on the orders of Napoleon I. Smugglers and peddlers caught with forbidden books could be branded and sentenced to life as a galley slave. The lack of new measures did not benefit pornographic literature; instead, it made the genre a more important target for the censors. As the eighteenth century came to a close, the focus shifted to works which were morally degrading, specifically erotic literature. By the late s, the French police had a Morals Division with one of its duties being the discovery and confiscation of pornographic texts. Book publishers and sellers would coordinate the smuggling operation to minimize risk due to the severity of the punishments associated with forbidden literature. The Dutch Republic was the favored publishing destination because the Dutch had less rigid publication standards than France. Typically, retailers would only order texts that they were positive that they would be able to sell, and many retailers would arrange book sales with customers prior to placing an order with a book dealer. Orders would generally include a number of different works, but only a few copies of each text would be requested in order to maximize variety and minimize the risk of being caught by the authorities. Conclusion Throughout the course of the eighteenth century, pornography and philosophy were joined at the spine, the spine of the novels in which they were blended together to create a unique literary experience capable of more than the two genres were individually. Pure pornography, as we understand it today, did not come into being until the nineteenth century after philosophy was no longer present in pornographic literature. Shifts in accepted morality combined with the commercial appeal of pornography forced the philosophic out of erotic literature in favor of more licentious, intellectually-lacking novels designed to be sold for a profit rather than impart any wisdom. The extreme censorship, which only increased in the eighteenth century, that erotic works were subjected to is further evidence of the power that pornography was believed to possess. It is odd to think of pornography as a philosophic genre when we

imagine modern pornographic products, but for the people of the eighteenth century, there was much more than pleasure to be found in the pages of erotic novels. Norton, , Zone Books, , Lynn Hunt New York: Zone Books, Jean Marie Goulemot, Forbidden Texts: University of Pennsylvania Press, , Suellen Diaconoff, Through the Reading Glass: State University of New York Press, , Goulemot, Forbidden Texts,

3: In Eighteenth-Century France And England,?

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The 18th century Publication of political literature The expiry of the Licensing Act in halted state censorship of the press. During the next 20 years there were to be 10 general elections. These two factors combined to produce an enormous growth in the publication of political literature. Senior politicians, especially Robert Harley, saw the potential importance of the pamphleteer in wooing the support of a wavering electorate, and numberless hack writers produced copy for the presses. Richer talents also played their part. Writers such as Defoe and Swift did not confine themselves to straightforward discursive techniques in their pamphleteering but experimented deftly with mock forms and invented personae to carry the attack home. In doing so, both writers made sometimes mischievous use of the anonymity that was conventional at the time. Anonymity was to be an important creative resource for Defoe in his novels and for Swift in his prose satires. Journalism The avalanche of political writing whetted the contemporary appetite for reading matter generally and, in the increasing sophistication of its ironic and fictional maneuvers, assisted in preparing the way for the astonishing growth in popularity of narrative fiction during the subsequent decades. It also helped fuel the other great new genre of the 18th century: In a familiar, urbane style they tackled a great range of topics, from politics to fashion, from aesthetics to the development of commerce. They aligned themselves with those who wished to see a purification of manners after the laxity of the Restoration and wrote extensively, with descriptive and reformatory intent, about social and family relations. Their political allegiances were Whig, and in their creation of Sir Roger de Coverley they painted a wry portrait of the landed Tory squire as likable, possessed of good qualities, but feckless and anachronistic. Contrariwise, they spoke admiringly of the positive and honourable virtues bred by a healthy, and expansionist, mercantile community. The success with which Addison and Steele established the periodical essay as a prestigious form can be judged by the fact that they were to have more than imitators before the end of the century. The awareness of their society and curiosity about the way it was developing, which they encouraged in their eager and diverse readership, left its mark on much subsequent writing. Later in the century other periodical forms developed. One of its most prolific early contributors was the young Samuel Johnson. The practice and the status of criticism were transformed in mid-century by the *Monthly Review* founded and the *Critical Review* founded The latter was edited by Tobias Smollett. From this period the influence of reviews began to shape literary output, and writers began to acknowledge their importance. Major political writers Pope Alexander Pope contributed to *The Spectator* and moved for a time in Addisonian circles; but from about onward, his more-influential friendships were with Tory intellectuals. His early verse shows a dazzling precocity, his *An Essay on Criticism* combining ambition of argument with great stylistic assurance and *Windsor Forest* achieving an ingenious, late-Stuart variation on the 17th-century mode of topographical poetry. The mock-heroic *The Rape of the Lock* final version published in is an astonishing feat, marrying a rich range of literary allusiveness and a delicately ironic commentary upon the contemporary social world with a potent sense of suppressed energies threatening to break through the civilized veneer. It explores with great virtuosity the powers of the heroic couplet a pair of five-stress rhyming lines. His *Iliad* secured his reputation and made him a considerable sum of money. In this he was following a common Tory trend, epitomized most trenchantly by the writings of his friend, the politician Henry St. John, 1st Viscount Bolingbroke. But his most probing and startling writing of these years comes in the four *Moral Essays* 35, the series of Horatian imitations, and the final four-book version of *The Dunciad*, in which he turns to anatomize with outstanding imaginative resource the moral anarchy and perversion of once-hallowed ideals he sees as typical of the commercial society in which he must perforce live. Thomson, Prior, and Gay James Thomson also sided with the opposition to Walpole, but his poetry sustained a much more optimistic vision. In *The Seasons* first published as a complete entity in but then massively revised and expanded until, Thomson meditated upon and described with fascinated precision the phenomena of nature. He brought to the task a vast array of erudition and a delighted absorption in the

discoveries of post-Civil War science especially Newtonian science , from whose vocabulary he borrowed freely. The diction of *The Seasons*, which is written in blank verse , has many Miltonian echoes. A poet who wrote less ambitiously but with a special urbanity is Matthew Prior, a diplomat and politician of some distinction, who essayed graver themes in *Solomon on the Vanity of the World* , a disquisition on the vanity of human knowledge, but who also wrote some of the most direct and coolly elegant love poetry of the period. Swift Jonathan Swift , who also wrote verse of high quality throughout his career, like Gay favoured octosyllabic couplets and a close mimicry of the movement of colloquial speech. His technical virtuosity allowed him to switch assuredly from poetry of great destructive force to the intricately textured humour of *Verses on the Death of Dr. Swift* completed in ; published and to the delicate humanity of his poems to Stella. But his prime distinction is, of course, as the greatest prose satirist in the English language. Swift had hoped for preferment in the English church , but his destiny lay in Ireland, and the ambivalent nature of his relationship to that country and its inhabitants provoked some of his most demanding and exhilarating writingâ€”above all, *A Modest Proposal* , in which the ironic use of an invented persona achieves perhaps its most extraordinary and mordant development. His most wide-ranging satiric work, however, is also his most famous: Swift grouped himself with Pope and Gay in hostility to the Walpole regime and the Hanoverian court, and that preoccupation leaves its mark on this work. At its heart is a radical critique of human nature in which subtle ironic techniques work to part the reader from any comfortable preconceptions and challenge him to rethink from first principles his notions of man. Its narrator, who begins as a prideful modern man and ends as a maddened misanthrope , is also, disturbingly, the final object of its satire. Shaftesbury and others More-consoling doctrine was available in the popular writings of Anthony Ashley Cooper, 3rd earl of Shaftesbury , which were gathered in his *Characteristics of Men, Manners, Opinions, Times* Yet they were more controversial than now seems likely: Indeed, he is less a philosopher than a satirist of the philosophies of others, ruthlessly skewering unevidenced optimism and merely theoretical schemes of virtue. He was, in his turn, the target of acerbic rebukes by, among others, William Law , John Dennis , and Francis Hutcheson. He uniquely merged intellectual rigour with stylistic elegance, writing many beautifully turned essays, including the lengthy, highly successful *History of Great Britain* â€”62 and his piercingly skeptical *Dialogues Concerning Natural Religion* , published posthumously in

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French literature - The 18th century to the Revolution of The death of Louis XIV on September 1, , closed an epoch, and thus the date of is a useful starting point for the Enlightenment.

They challenged the idea of absolute monarchy and demanded a social contract as the new basis of political authority, and demanded a more democratic organization of central power in a constitutional monarchy, with a separation of powers among the executive, legislative, and judicial branches of government Montesquieu, Diderot, and Rousseau. They came from the wealthy upper class or Third Estate, sought a society founded upon talent and merit, rather than a society based on heredity or caste. Their ideas were strongly influenced by those of John Locke in England. They introduced the values of liberty and equality which became the ideals of the French Republic founded at the end of the century. For them, tolerance was a fundamental value of society. When the Convention placed the ashes of Voltaire in the Pantheon in Paris, they honored him as the man who "taught us to live as free men. Some, like Rousseau, dreamed of the happiness of the noble savage, rapidly disappearing; others, like Voltaire, sought happiness in a life of the worldly pursuit of refinement. The philosophes were optimists, and they saw their mission clearly; they did not simply observe, but agitated ceaselessly for the achievement of their goals. The comedies of Marivaux and of Beaumarchais also played a part in this debate about and diffusion of great ideas. Nonetheless, royal censorship was still active in the theater under King Louis XV and Louis XVI, and, despite his popularity, Beaumarchais had great difficulty getting his play *The Marriage of Figaro* staged in Paris, because of its political message. This was the genre used by Marivaux, with comedies which combined a perceptive analysis of the sentiments of love, subtle verbal play, and an analysis of the problems of society, all done through a clever use of the relationship between the master and his valet. The French novel in the 18th century[edit] *Candide* First page of the edition of *Manon Lescaut*. Pierre Ambroise Choderlos de Laclos Jacques-Henri Bernardin The novel in the 18th century saw innovations in form and content which opened the way for the modern novel, a work of fiction in prose recounting the adventures or the evolution of one or several characters. In the 18th century the genre of the novel enjoyed a great increase in readership, and was marked by the effort to convey feelings realistically, through such literary devices as first-person narration, exchanges of letters, and dialogues, all trying to show, in the spirit of the *lumières*, a society which was evolving. The French novel was strongly influenced by the English novel, through the translation of the works of Samuel Richardson, Jonathan Swift, and Daniel Defoe. The texts of the period are difficult to neatly divide into categories, but they can loosely be divided into several subgenres. The realistic novel[edit] This subgenre combined social realism with stories about men and women looking for love. Within this subgenre is a sub-subgenre of realistic novels about love influenced by Spanish literature; novels full of satire, a variety of different social milieux, and young men learning their way in the new world. The libertine, or erotic novel[edit] The libertine, or erotic novel, featured eroticism, seduction, manipulation, and social intrigue. It was modelled after the English novel *Pamela* by Samuel Richardson, which was the best-selling novel of the century, drawing readers by its pre-romantic depiction of nature and romantic love. *The Nephew of Rameau* by Diderot are almost impossible to classify, but resemble the modernist novels that would come a century or more later. Robespierre Georges-Jacques Danton The genre of modern art criticism was launched by Diderot in *Salons*, in which he analyzed the way emotions could be created by works of art, using the example of the feelings inspired by the poetic ruins painted by Hubert Robert. Georges-Louis Leclerc, Count of Buffon, popularized the scientific discoveries of his century with the massive *Histoire naturelle* *Natural History*, published with great success between and *Conclusions*[edit] French literature in the 18th century offered a rich collection of works in all genres, and brought together, rather than opposed, the philosophical and analytical views of the *Philosophes* and *Lumières* with the more subjective and personal views of the emerging romantic movement. Many of the works of the 18th century are forgotten, but the century also produced a number of writers who were great both for the originality and importance of their ideas and for their literary talent; writers such as Voltaire, Rousseau, Montesquieu, Diderot and Beaumarchais, whose ideas are still quoted today. They used their novels and plays

as weapons which profoundly changed their society, while expressing their own personalities and feelings. Thanks largely to these writers, in the 18th century French became the language of culture, political and social reform all across Europe, and as far away as America and Russia. One reason for the ban was a monologue by Figaro to his master, saying, "Because you are a great lord, you believe that you are a great genius! Nobility, fortune, rank, places, all that makes you so proud! But what have you done for so many advantages? What then is this marvelous book? No - it is Robinson Crusoe.

literary portrait of china laura hostetter A Mirror for the Monarch: A Literary Portrait of China in Eighteenth-Century France During the largely contemporaneous reigns of Louis XIV (r.

This period of intellectual curiosity and experimentation was based on an abiding faith in the power of human reason to unlock the mysteries of nature and society. One manifestation was a confident belief in the steady advance of civilization through scientific progress. The desire for improvement of the general human condition through tolerance, freedom, and equality was expressed by French writers and thinkers who came to be known as les philosophes the philosophers. They devoted their attention more to useful thought than to abstract thought and speculation. The most ambitious project of the century was also the most representative of this new way of thinking. Specifically designed to be practical and useful, the Encyclopedie brought together advanced opinions of the time on philosophy, politics, religion, and other subjects. It also examined less exalted topics in articles on things such as fairs and watch-making as well as on the practical matters of political economy and civil law. One result of the newfound intellectual energy in France was a questioning of authority of all sorts, including the absolute monarchy. This period was marked by conflict between the French king and the pope; the prohibition of the Jansenist sect at Port Royal; the revocation of the Edict of Nantes, resulting in renewed persecution of Protestants; and the increased suffering of the lower classes. The political turmoil and consequent weakening of royal power made possible stronger expressions of dissent and of doubts about the established culture and government. The culmination of this dissent was the French Revolution at the close of the 18th century. Changes in French society were reflected in changing literary preferences. Just as society was influenced by an ever-growing and increasingly prosperous middle class the bourgeoisie , so the traditional hierarchy of literary genres was altered by newly elevated forms. The lowly prose novel and short story, favored by this emerging bourgeoisie, became significant genres. They shared an unshakable belief in the use of reason and scientific method to draw conclusions from observations, a process that leads the observer from particular facts to general laws. These thinkers also believed in the popularization of ideas among the people in order to promote progress and improve society and individual lives. In support of these beliefs, the philosophes were hostile to thought based on authority medieval scholasticism and excessive reverence for the ancients , prejudice, fanaticism, superstition, and the assumption that one principle can explain all. His literary masterpiece is Les lettres persanes ; The Persian Letters , fictional letters exchanged between two Persians visiting Paris and their correspondents in Persia. Montesquieu used this device to satirize contemporary French society and its institutions, including the king himself. The themes of visitors from other lands, European visitors in foreign lands, and even visitors from outer space were popular throughout the 18th century and expressed the interest of the time in differences between cultures. Voltaire experienced cultural differences firsthand as a young man when he was exiled to England for three years after a quarrel with an illustrious French family. He was impressed with the English constitutional monarchy and with English liberalism and tolerance. In his Lettres philosophiques ; The Philosophical Letters , Voltaire admired English customs and institutions while attacking their French counterparts. Voltaire is also known for his attacks on religion and is usually called a deist someone who believes that God created the world and its natural laws but takes no part in its further functioning. This belief is reflected in his masterpiece, the philosophical tale Candide , which depicts the woes heaped upon the world in the name of religion. Voltaire created a new genre in writing his philosophical tales, and his contemporary Denis Diderot also experimented with literary forms. The most subtle thinker of the philosophes, Diderot wrote an epistolary novel a novel written in the form of a series of letters called La religieuse written , published ; The Nun. This work vividly represents and criticizes life in a convent. The two speakers, moi me and lui him , represent Diderot and the nephew of French composer Jean Philippe Rameau. The book captures the discontinuity, unpredictability, and fragmentation of life and thought. Jacques le fataliste ; Jacques the Fatalist is a novel in the form of a series of dialogues between an author-narrator and the reader, and, within the story, between Jacques and his master. The book illustrates the problems of freedom, fatalism, and the relationship between the two. In his works

Diderot alternates between the fear that emotions might take over human action entirely and the certainty that pure reason by itself is blind and arid. The nature and relationship of the human head and heart preoccupied many thinkers of the time. Jean-Jacques Rousseau was also concerned with human sentiment and human intellect, but he generally opposed the critical and atheistic outlook of the philosophes and their belief in material progress. Rousseau believed in God, thought that human nature was inherently good but that society corrupted it, and preached a return to nature and to the simple rustic life. His treatise *Le contrat social* ; *The Social Contract* helped provide a philosophical basis for the French Revolution. In this work he asserted the rights of equality and of individual liberty for all people and proposed a democratic means of government in which power would rest with the governed. Like the philosophes, Rousseau also wrote novels. The novel was enormously successful, especially among the French upper classes, who were moved by the frustrated passions and tearful sensibilities of the characters. In his autobiographical *Confessions* , ; *The Confessions* , Rousseau describes his battle with his own emotions and his lifelong struggle to protect, nurture, and express his individual genius. The 19th-century novel owed much to these 18th-century precedents. It is a witty, scandalous story of intrigue that depicts a corrupt aristocracy ripe for a fall. Pierre Beaumarchais presented much the same idea in his play *Le mariage de Figaro* ; *The Marriage of Figaro* , which features a servant more intelligent than his master, symbolizing the decline of the old regime. The greatest lyric poet of the 18th century was Andre Chenier, whose fate dramatized the difficult position of writers during the French Revolution. Chenier sung the praises of the early Revolution, but after he criticized its later violence, he was put to death by guillotine.

6: 18TH-CENTURY: INTRODUCTION

Literature, The 18th Century (Age of Enlightenment) lettres persanes, fataliste, Lettres philosophiques, Abbe Prevost, nouvelle Heloise. The 18th century in Europe saw the flowering of the Age of Enlightenment.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Coignard, , 1: Unless otherwise indicated, all the translations throughout this book are mine. The play opens with the Monologue, which describes in idyllic, gallant language a walk through the palace and its gardens: I have included the preceding sentence, which grammatically completes the verses cited by Pellisson. Jean Massin, 18 vols. We shall see, of course, that authors were in fact deeply involved in the commercialization of their writings from these first years. Pierre Bourdieu, *Outline of a Theory of Practice*, trans. Cambridge University Press, , There are others, of course. But these two are of specific relevance to this project. Seuil, ; and *The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson New York: Columbia University Press, Stephen Greenblatt, *Shakespearean Negotiations: University of California Press, , 7. For this reason, the term will, at key moments, appear in quotes to remind us that its meaning is in play; alternatively, I will often use the more* You are not currently authenticated. View freely available titles:

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The Enlightenment The death of Louis XIV on September 1, 1715, closed an epoch, and thus the date of is a useful starting point for the Enlightenment. The beginnings of critical thought, however, go back much further, to about 1650, where one can begin to discern a new intellectual climate of independent inquiry and the questioning of received ideas and traditions. The earlier date permits the inclusion of two important precursors. Pierre Bayle, a Protestant forced into exile by the repressive policies of Louis XIV against the Huguenots, paved the way for later attacks upon the established church by his own onslaught upon Roman Catholic dogma and, beyond that, upon authoritarian ideologies of all kinds. His skepticism was constructive, underlying a fervent advocacy of toleration based on respect for freedom of conscience. In particular, his *Dictionnaire historique et critique*; 2nd ed. The *Histoire des oracles*; The History of Oracles complements this popular erudition by a rationalist critique of erroneous legends. Fontenelle helped to lay the basis for empirical observation as the proper approach to scientific truth. Both Bayle and Fontenelle promoted the Enlightenment principle that the pursuit of verifiable knowledge was a central human activity. Bayle was concerned with the problem of evil, which seemed to him a mystery understandable by faith alone. But such unknowable matters did not at all invalidate the search for hard fact, as the *Dictionnaire* abundantly shows. Fontenelle, for his part, saw that the furtherance of truth depended upon the elimination of error, arising as it did from human laziness in unquestioningly accepting received ideas or from human love of mystery. The baron de Montesquieu, the first of the great Enlightenment authors, demonstrated a liberal approach to the world fitting in with an innovative pluralist and relativist view of society. His *Lettres persanes*; Persian Letters established his reputation. A fictional set of correspondences centred on two Persians making their first visit to Europe, they depict satirically a Paris in transition between the old dogmatic absolutes of monarchy and religion and the freedoms of a new age. At their centre is the condition of women—trapped in the private space of the harem, emancipated in the salons of Paris. The personal experience of the Persians generates debate on a wide range of crucial moral, political, economic, and philosophical issues, all centring on the link between the public good and the regulation of individual desire. This great work brought political discussion into the public arena in France by its insistence upon the wide variation of sociopolitical forms throughout the world, its attempt to assess their relative effectiveness, and its assertion of the need, in whatever form of society, to maintain liberty and tolerance as prime objects of concern. Whether as dramatist, historian, reformer, poet, storyteller, philosopher, or correspondent, for 60 years he remained an intellectual leader in France. Above all, it was the growth of civilizations and cultures that particularly commanded his attention and formidable energy. He is best remembered for the tale *Candide*, a savage denunciation of metaphysical optimism that reveals a world of horrors and folly. The Newberry Library, Louis H. Silver Collection purchase, Britannica Classic: Another universal genius, Denis Diderot, occupied a somewhat less exalted place in his own times, since most of his greatest works were published only posthumously. But his encyclopaedic range is undeniable. Diderot seized on the Spinozist vision of a world materialistic and godless yet pulsating with energy and the unexpected. The admirable servant Jacques, who sees through yet loyally serves and protects his bonehead of a master and who establishes and maintains his own humane values, following his heart as well as his head in a world given over to cruelty and chance, is the model new man of the Enlightenment. This work is written in the characteristic form of a dialogue, allowing Diderot to range free with speculative questions rather than attempt firm answers. Other dialogues focus on key contemporary events and explore the philosophical questions they posed. Diderot edited alone from until the final volume of plates appeared in But even in Voltaire a profound change in sensibility is apparent as pathos reigns supreme, to the exclusion of terror. No fatality of character destroys her, but simply the failings of Christians unworthy of their creed, allied to gratuitous and avoidable chance. The great tragic emotions are replaced by simple bourgeois sentimentality. Marivaux and

Beaumarchais The best of 18th-century drama takes a different course. Pierre Marivaux wrote more than 30 comedies, mostly between 1730 and 1760, for the most part bearing on the psychology of love. Typically, the Marivaudian protagonist is a refined young lady who finds herself, to her bewilderment or even despair, falling in love despite herself, thereby losing her autonomy of judgment and action. His sympathy for the generally likable heroes and heroines stops short, however, of indulgence. When she learns the happy truth, her relief immediately gives way to a determination to force her lover Dorante into surrender while he still thinks her a servant. Both are dominated by the servant Figaro, a scheming dynamo of wit and generosity. As much as the sharpness of wit and character, the brilliance of structure wins admiration. The growing importance of sentiment on the stage had proved as inimical to Classical comedy as to Classical tragedy. The author called for middle-class tragedies of private life, realistic and affecting, able to inspire strong emotions and incline audiences to more elevated states of mind. The new genre, reacting against the articulate tirades of Classical tragedy, would draw on pantomime and tableaux or inarticulate speech rather than on eloquent discursiveness. But the success of the *drame bourgeois* was short-lived, perhaps because it attempted the incompatible aims of being both realistic and didactic. Poetry The emphasis upon reason, science, and philosophy may explain the absence of great poetry in the 18th century. The best verse is that of Voltaire, whose chief claim to renown during most of his lifetime was as a poet. In epic, mock-epic, philosophical poems, or witty society pieces he was preeminent, but to the modern critic the linguistic intensity that might indicate genius is missing. The novel Despite official opposition and occasional censorship, the genre of the novel developed apace. In this tragic tale, love conquers all, but it constantly needs vulgar money to sustain it. Tears and swoonings abound, as do precise notations of financial costs, in a blend of traditional romance and sordid realism. By contrast, Marivaux as novelist devoted his main energies to psychological analysis and the moral life of his characters. But it is the comic note that prevails as Marianne and Jacob make their way upward in society. Reflection upon conduct becomes more important than conduct itself; the narrators, now of mature years, comment and endlessly interpret their actions when young and still in transit socially. The result provides a rich density of feelings, meticulously analyzed or finely suggested, in a precise and witty prose. Both protagonists are morally equivocal, born survivors with an eye for the main chance, representative of a social class making its way from margins to mainstream; yet they are also attractive, both to their peers in the novel and to their readership, in their disarming self-revelations. Rousseau The preeminent name associated with the sensibility of the age is that of Jean-Jacques Rousseau. His work gave rise to the cult of nature, lakes, mountains, and gardens, in contrast to what he presented as the false glitter of society. He called for a new way of life attentive above all to the innate sense of pity and benevolence he attributed to men, rather than dependent upon what he saw as the meretricious reason prized by his fellow philosophes; he espoused untutored simplicity and declared the true equality of all, based in the capacity for feeling that all men share; and he argued the importance of total sincerity and claimed to practice it in his confessional writings, which are seminal instances of modern autobiography. With these radical new claims for a different mode of feeling, one that would foster a revolutionary new politics, he stands as one of the greatest thinkers of his time, alongside, and generally in opposition to, Voltaire. Emile learns to prefer feeling and spontaneity to theory and reason, and religious sensibility is an essential element of his makeup. *Discourse on the Origin of Inequality*. In the latter work he argues that social inequality has come about because men have allowed their God-given right of freedom to be usurped by the growth of competition, specialization and division of labour, and, most of all, by laws that consolidated the inequitable distribution of property. Further, he states that elegant, civilized society is a sham whose reality is endless posturing, hostility, injustice, enslavement, and alienation. The revolutionary implications of these beliefs are spelled out in the *Contrat social*; *The Social Contract*, with its examination of the principle of sovereignty, its critique of the divine right of kings, and its formulation of a right of resistance. This is the ground on which active citizens, and full humans, can be developed. But such self-denial would already require a moral transmutation requiring the prior existence of the higher reasoning and selflessness that it is meant to help create and foster. To break the vicious circle, Rousseau proposes to introduce into his nascent community a Lawgiver, who may use his authority, or the seductions of religion, to persuade people to accept the laws. Commentators have differed widely in their

readings of *The Social Contract* as either a liberal or a totalitarian document. Rousseau saw himself as unambiguously defending freedom from despotism; from to , revolutionaries throughout the world took him as an icon. Here he suggests that self-knowledge is to be achieved by a growing familiarity with the unconscious, a recognition of the importance of childhood in shaping the adult, and an acceptance of the role of sexuality—“an anticipation of modern psychoanalysis. Laclos and others The later 18th-century novel, preoccupied with the understanding of the tensions and dangers of a society about to wake up to the Revolution of —“the Great Revolution to which the modern French state traces its origins—“is dominated by the masterpiece of Pierre Choderlos de Laclos , *Les Liaisons dangereuses* ; *Dangerous Acquaintances* , and its stylish account of erotic psychology and its manipulations. Another, very different, follower of Rousseauist ideals, the verbose and prolific Nicolas-Edme Restif de la Bretonne , became the self-proclaimed chronicler and analyst of Parisian society, a representative young man of the generation that had gone from country to city in search of fresh fortune. In his philosophical treatises, novels, and short-story collections, he evoked vividly the manners and morals of men and especially women, in all their social ranks, from the bourgeois mistress of the house to the prostitutes in the street. The true libertine must replace soft sentiment by an energy aspiring to the total freedom of individual desire. *Juliette* , he made the reader aware as never before that the search for fulfillment in the enjoyment of cruelty forms part of the human psyche.

Reading, Writing, and Publishing in Eighteenth-Century France: A Case Study in the Sociology of Literature The Harvard community has made this article openly available.

The literature appearing between and divides conveniently into three lesser periods of about forty years each. Summaries The Restoration and the eighteenth century brought vast changes to the island of Great Britain, which became a single nation after The national population nearly doubled in the period, reaching ten million. Change came most dramatically to cities: Civil society also linked people to an increasingly global economy, as they shopped for diverse goods from around the world. The Restoration of the monarchy in brought hope to a divided nation, but no political settlement could be stable until religious issues had been resolved. In the s, parliament reimposed the Anglican Book of Common Prayer and barred Nonconformists from holding religious meetings outside of the established church. The jails were filled with preachers like John Bunyan who refused to be silenced. A series of religion-fuelled crises forced Charles to dissolve Parliament, and led to the division of the country between two new political parties: Neither party proved able to live with the Catholic James II, who came to the throne in and was soon accused of filling the government and army with his coreligionists. For more than half a century some loyal Jacobites from Latin Jacobus, James , especially in Scotland, continued to support the deposed James II and his heirs. Nonetheless, the coming of William and Mary in â€”the so-called Glorious Revolutionâ€”came to be seen as the beginning of a stabilized, unified Great Britain. The Bill of Rights limited the powers of the Crown and reaffirmed the supremacy of Parliament, while the Toleration Act of the same year granted a limited freedom of worship to Dissenters though not to Catholics or Jews. As these commercial rivals were weakened and war gains including new colonies flowed in, the Whig lords and London merchants supporting the war grew rich. The long reign of George III saw both the emergence of Britain as a colonial power and the cry for a new social order based on liberty and radical reform. The wealth brought to England by industrialism and foreign trade had not spread to the great mass of the poor. The campaign to abolish slavery and the slave trade was driven largely by a passion to save souls. Following the Restoration, French and Italian musicians, as well as painters from the Low Countries, migrated to England, contributing to a revolution in aesthetic tastes. The same period witnessed the triumph of the scientific revolution; Charles II chartered the Royal Society for the Improving of Human Knowledge in The widespread devotion to direct observation of experience established empiricism, as employed by John Locke, as the dominant intellectual attitude of the age. Yet perhaps the most momentous new intellectual movement was a powerful strain of feminism, championed by Mary Astell. The old hierarchical system had tended to subordinate individuals to their social rank or station. By the end of the eighteenth century many issues of politics and the law had come to revolve around rights, rather than traditions. Publishing boomed in eighteenth-century Britain, in part because of a loosening of legal restraints on printing. The rise in literacy was also a factor; by the end of the eighteenth century percent of men could read, with a smaller but still significant percentage of women. The literary market began to sustain the first true professional class of authors in British history. Aphra Behn was the first woman to make her living from writing, though she and successors like Delarivier Manley and Eliza Haywood were denounced for their scandalous works and lives. The first, extending to the death of Dryden in is characterized by an effort to bring a new refinement to English literature according to sound critical principles of what is fine and right. Poetry and prose come to be characterized by an easy, sociable style, while in the theater comedy is triumphant. The second period, ending with the deaths of Pope in and Swift in , reaches out to a wider circle of readers, with special satirical attention to what is unfitting and wrong. Deeply conservative but also playful, the finest works of this brilliant generation of writers cast a strange light on modern times by viewing them through the screen of classical myths and forms. A respect for the good judgement of ordinary people, and for standards of taste and behavior independent of social status, marks many writers of the age. Throughout the larger period, what poets most tried to see and represent was nature, understood as the universal and permanent elements in human experience.

9: Travel literature and the development of the novel in eighteenth-century France

18th-century French literature is French literature written between , the year of the death of King Louis XIV of France, and , the year of the coup d'État of Bonaparte which brought the Consulate to power, concluded the French Revolution, and began the modern era of French history.

In spite of the general prejudice against learned women, there was one place where women could exhibit their erudition: It was an informal university, too, where women exchanged ideas with educated persons, read their own works and heard those of others, and received and gave criticism. Differences in social orientation and background can account perhaps for differences in the nature of French and English salons. The French salon incorporated aristocratic attitudes that exalted courtly pleasure and emphasized artistic accomplishments. The English Bluestockings, originating from a more modest background, emphasized learning and work over pleasure. Accustomed to the regimented life of court circles, salonnières tended toward formality in their salons. The English women, though somewhat puritanical, were more casual in their approach. At first, the Bluestockings did imitate the salonnières by including men in their circles. In an atmosphere of mutual support, the Bluestockings went beyond the salon experience. They travelled, studied, worked, wrote for publications and by their activities challenged the stereotype of the passive woman. Although the salonnières were aware of sexual inequality, the narrow boundaries of their world kept their intellectual pursuits within conventional limits. Many salonnières, in fact, camouflaged their nontraditional activities behind the role of hostess and deferred to men in public. Though the Bluestockings were trailblazers when compared with the salonnières, they were not feminists. They were too traditional, too hemmed in by their generation to demand social and political rights. Which of the following could best be considered a twentieth-century counterpart of an eighteenth century literary salon as it is described in the passage? A. A lecture course on art D. A humanities study group E. An association of moral reformers 2. Which of the following titles best describes the content of the passage? A. Feminists of the Eighteenth Century C. Eighteenth-Century Precursors of Feminism D. Intellectual Life in the Eighteenth century E. Dec 15

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