

1: Villanelle - Wikipedia

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Next Feeding creative explosions. For many centuries, poetry movements and communities have served as the most provocative, creative, vital, engaging, and oft-underground elements of regional and national literary trends. The simple joy of gathering for a single or group reading, listening to verse, hearing background stories, and discussing poesy has joined and empowered poets from ancient Athens to the streets of San Francisco. The assemblies launched social and political discourse while feeding creative explosions that, in nearly all cases, involved the arts and music as well. Poetic communities launched social and political discourse, and are vital to working poets. In doing so, we invariably set foot inside a poetic movement or community. Throughout history, there have been hundreds of major and minor poetic movements and communities. Major community-based movements – such as the Ancient Greek poetry schools, Provençal literature, Sicilian court poets, Elizabethan and Romantic poets, American Transcendentalists, Paris expatriate Surrealist, and Beat poets – changed the course of poetry during and after their respective eras. McKay was part of a literary community with widespread influence. Confessionalists, such as Sylvia Plath, were a part of a tributary movement that contributed to the body of poetics. While not as well known, tributary movements have been equally rife with provocative thought and contributions to the body of poetics. For example, in the past 50 years in the U. All responded or reacted to the three major movements of the first half of the 20th century: Imagism Ezra Pound, h. This pattern has permeated the wide-rooted, long-branched family tree of community-based poetry. Insight into ten great movements. By taking a closer look at ten great community-based movements in Western poetry, we can glean greater insight into their genesis, their contributions to world poetry and literature, and their cultural influences. Ancient Greek poetry 7th to 4th centuries B. The pinnacle of ancient Greek poetry lasted three centuries, making it one of the few multi-generational poetic movements and communities. Ancient Greek poets were also unique because they were the first large group to commit their poetry to writing; prior civilizations preferred the oral tradition, though some written poems date back to the 25th century B. The pinnacle of ancient Greek poetry lasted three centuries. Poets were often dramatists who wrote for choirs, or courtly muses who entertained regional kings. Hundreds of dramas were performed, each of them featuring exquisite lyric poetry within its three-act structure. The Greeks developed nearly all of the classic forms that formed the underpinnings of later literature, drama, music and poetry, including the ode, epic, lyric, tragedy, and comedy. Among the great poets who passed developing forms to succeeding generations were Homer, Hesiod, Sappho, Pindar, Aeschylus, Anacreon, and Euripides. The Romans borrowed from Greek works to develop their own dramatic, literary, and poetic movements. As Greek works became disseminated through the Western world, they created the basis for modern literature. The Inquisition doomed the Provençal movement in the 13th century, and most troubadours fled to Spain and Italy. However, as the 11th century reached its midpoint, a group of troubadour musicians in southern France began to sing and write striking lyrics. They were influenced by the Arabic civilization and its leading denizens, Omar Khayyam and Rumi, inspired by Latin and Greek poets, and guided by Christian precepts. Three concepts stood above all others: With a gift for rhythm, meter, and form, the musicians and poets created a masterful style by the 13th century. During their heyday, these and other poets routinely traveled to communities to deliver poems, news, songs, and dramatic sketches in their masterful lyrical styles. Forms like the sestina, rondeau, triolet, canso, and ballata originated with the Provençal poets. The Inquisition doomed the Provençal movement in the 13th century, though a few poets continued to produce into the midth century. Frederick II required poets to write about courtly love, and hundreds of beautiful canzone were written between and In the twelfth century, Sicily integrated three distinct languages and cultural influences: Arabic, Byzantine Greek, and Latin. The small society was well read in

both ancient Greek and Latin, and women were viewed more kindly and tenderly than in other medieval cultures. When Sicilian poets interacted with the Provençal troubadours, they found the perfect verse form for their utterances of the heart: Beginning with Cielo of Alcamo, the court poets developed a series of lyrical styles that used standard vernacular to make art of poetry. They were aided by Frederick II, who required poets to stick to one subject: Between and , court poets wrote hundreds of love poems. They worked with a beautiful derivative of canso, the canzone, which became the most popular verse form until Giacomo de Lentini further developed it into the sonnet. The Sicilian poets made several changes to Provençal structure, including the discontinuation of repetitive and interchangeable lines. They also wrote poetry to be read, rather than accompanied by music, and created the line sonnet structure, broken into an octet and sestet, which stands to this day. The socially open Elizabethan era enabled poets to write about humanistic as well as religious subjects. He introduced the forms to a countryside attuned to lyrical and narrative poetry by the great Geoffrey Chaucer, whose experiences with latter Provençal poets influenced the style credited with modernizing English literature. Spenser and Shakespeare took the Petrarchan form that Wyatt introduced to the literary landscape and added their individual touches, forming the three principal sonnet styles: Petrarchan, Spenserian, and Shakespearean. The dramatic rise in academic study and literacy during the late 16th century created large audiences for the new poetry, which was also introduced into the educational system. In many ways, the Elizabethan era more closely resembled the expressionism of the Ancient Greeks than the Sicilian and Italian Renaissance schools from which it derived its base poetry. Metaphysical poets A century after the height of the Elizabethan era, a subtler, provocative lyric poetry movement crept through an English literary countryside that sought greater depth in its verse. Poets shared an interest in metaphysical subjects and practiced similar means of investigating them. Beginning with John Dryden, the metaphysical movement was a loosely woven string of poetic works that continued through the often-bellucose 18th century, and concluded when William Blake bridged the gap between metaphysical and romantic poetry. The Romantics felt that the relationships we build with nature and others defines our lives. In between, the group of poets lived as mighty flames of poetic production who were extinguished well before their time. While history did not treat Robert Southey so kindly, Byron considered him a key member of the movement. Shelley died at 30, while Byron succumbed at Ironically, the poets held distinctly different religious beliefs and led divergent lifestyles. Blake was a Christian who followed the teachings of Emmanuel Swedenborg who also influenced Goethe. Wordsworth was a naturalist, Byron urbane, Keats a free spirit, Shelley an atheist, and Coleridge a card-carrying member of the Church of England. The romantics made nature even more central to their work than the metaphysical poets, treating it as an elusive metaphor in their work. They sought a freer, more personal expression of passion, pathos, and personal feelings, and challenged their readers to open their minds and imaginations. They anticipated and planted the seeds for free verse, transcendentalism, the Beat movement, and countless other artistic, musical, and poetic expressions. The Romantic movement would have likely extended further into the 19th century, but the premature deaths of the younger poets, followed in by the death of their elderly German admirer, Goethe, brought the period to an end. American Transcendentalists Of all the great communities and movements, the American Transcendentalists might be the first to have an intentional, chronicled starting date: September 8, , when a group of prominent New England intellectuals led by poet-philosopher Ralph Waldo Emerson met at the Transcendental Club in Boston. A nation of men will for the first time exist, because each believes himself inspired by the Divine Soul which also inspires all men. They created a shadow society that espoused utopian values, spiritual exploration, and full development of the arts. They revolted against a culture they thought was becoming too puritanical, and an educational system they thought overly intellectual. They even had a commune, Brook Farm. These sentiments informed their gatherings, discussions, public meetings, essays, and poetry. A number of great authors, poets, artists, social leaders, and intellectuals called themselves Transcendentalists. The Beats formed from a wide variety of characters and interests, but were linked by a common thread: The mixture of academia, be-bop jazz, the liberating free verse of William Carlos Williams, and the influence of budding author Jack Kerouac who

coined the term "Beat Generation" in at a meeting with Allen Ginsberg, Herbert Huncke, and William S. Another major contributor was former New York poet Lawrence Ferlinghetti, who owned and operated City Lights bookstore, which in the s sold books that were banned by the U. He published Howl, thus creating a legacy as the greatest publisher and distributor of Beat literature. Beat poets and their works fostered a new era of appreciation and study of poetry. The emerging Baby Boomer generation fanned the fame of the Beats far beyond what any of them imagined. That group went on to launch psychedelic rock and the cultural revolution of the late s.

2: Project MUSE - Chaos and Cosmos

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Women are always accused of fewer, and different, crimes from men, and this was also true at the Old Bailey. By this point serious crime had come to be perceived as essentially a masculine problem. Increasingly, female deviance was perceived as a consequence and aspect of sexual immorality rather than crime, and was addressed through other agencies of protection and control. Throughout the period, female defendants in the Proceedings account for a significant proportion of the accused in only a small number of offences, particularly certain kinds of theft pickpocketing, shoplifting, theft from lodging houses, theft from masters, and receiving stolen goods and coining, kidnapping, keeping a brothel, and offences surrounding childbirth. On the other hand, relatively few women were accused of deception, other sexual offences, breaking the peace, and robbery. The explanation of these patterns is complicated. Certain offences were legally or practically sex-specific: Although prostitution itself was not tried at the Old Bailey, keeping a brothel was, and women account for about a third of those prosecuted. Beyond this, there are two sets of explanations for the gendered pattern of prosecutions at the Old Bailey: According to their prescribed gender role, men were expected to be violent and aggressive, and consequently male deviance was perceived to be more threatening, was more likely to be interpreted as crime, and was more likely to be prosecuted. Because women were generally perceived to be more passive, they were not thought to be prone to criminality, and therefore the crimes they did commit were seen as unusual, rather than as part of a general pattern. At this time only a small fraction of crimes were actually prosecuted, and the less threatening crimes were least likely to be formally prosecuted. Although women who stepped far outside expected gender roles through the use violence towards children, for example were prosecuted severely, most crimes committed by women were likely to be dealt with by less formal judicial procedures, such as informal arbitration and summary prosecution, or at the Quarter Sessions courts, and such cases do not appear in the Old Bailey records. A second explanation for the appearance of fewer women at the Old Bailey, and their being charged with different types of crime, is that women may have actually committed fewer and different crimes than men because of the nature of their lives. Women, for example, were less likely to carry weapons or tools, or to spend time in alehouses, so they were less likely to become involved in spontaneous fights, and when they did they rarely had a lethal weapon to hand. Since they spent more time in the home they may have had fewer opportunities to commit crime, particularly temptations to steal. On the other hand, women were never confined to their own homes and most had plenty of opportunities to commit theft. It is certainly likely that male and female patterns of theft differed, owing to the different types of work and leisure engaged in by each sex. Thus prostitutes stole from their clients and were accused of pickpocketing; female servants stole from their masters; and female customers, possibly motivated by desires to keep up with the latest fashions, stole from shops. On the other hand, men were far more likely to be involved in thefts from places of work such as ships, warehouses, docks, and places of manufacture; and, in rural areas, thefts of livestock. Overall, women did account for a significant proportion of theft prosecutions, particularly early in the period, and this can be related to the significant economic hardships women encountered in London, particularly young recent migrants. Historians disagree about the cause and significance of the major decline in the proportion of female defendants tried at the Old Bailey between the early eighteenth and early twentieth centuries. In contrast, Peter King argues that the decline in both the number and proportion of women tried at the Old Bailey was not linear, reflected significant fluctuations in the number of men prosecuted in times of war and peace, and was not mirrored in the records of other English courts. Perhaps most importantly, he notes that the late nineteenth-century decline in the number of women prosecuted reflected jurisdictional changes, as a large number of minor theft cases which frequently involved women were transferred to the lower courts. Ultimately, it is dangerous to draw wider

PATTERNS OF EVOLUTION IN NINETEENTH-CENTURY FRENCH POETRY

pdf

conclusions about gender directly from evidence of the number of offenders prosecuted in a single court.

3: Historical Background - Gender in the Proceedings - Central Criminal Court

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Introduction Evolution itself is simply the process of change over time. When applied to biology, evolution generally refers to changes in life forms over time. The Theory of Biological Evolution is most often associated with Charles Darwin, because it was Charles Darwin that proposed the mechanism of natural selection and accompanied that proposition with a large volume of empirical data providing evidence for biological evolution. Darwin was not, however, the first person to propose an evolutionary explanation for the diversity of life on earth. In fact, evolutionary concepts about life date far back into history and arose in many different cultures. Origin Mythology There are literally thousands of different mythological stories about the origin of the world and of life. There are several common themes in origin mythology, but there are many different means by which the universe, earth, life, and man have come into being throughout the various different origin myths. The importance and role of origin mythology has varied widely from culture to culture throughout history as well. In many archaic cultures origin mythology was not central to the belief system, nor were the origin myths fully thought-out to a logical conclusion. In societies that did not have writing, origin myths, like all of the other myths, were passed down orally, and often served as a form of entertainment as well as a means of passing on beliefs that were important to the society. When looking at origin myths from around the world several patterns can be observed. The origin myths of pre-agricultural societies tend to place humans and animals in close relations, while the origin myths of agricultural societies tend describe a separate creation of humans. Some of the beliefs about humans and animals that are expressed in various origin myths include beliefs that: Among more technologically advanced societies, where separation between humans and other animals was more pronounced and where humans had domesticated animals, themes such as the domination of man over animals, the separate creation of man from animals, and the creation of animals for the use of man are common themes in origin mythology. Australian Aboriginal culture is thought to be the oldest continuous culture in the world, due to the isolation of the Australian continent. Below is one telling of Aboriginal Australian origin mythology. In the beginning the earth was a bare plain. There was no life, no death. The sun, the moon, and the stars slept beneath the earth. All the eternal ancestors slept there, too, until at last they woke themselves out of their own eternity and broke through to the surface. When the eternal ancestors arose, in the Dreamtime, they wandered the earth, sometimes in animal form - as kangaroos, or emus, or lizards -- sometimes in human shape, sometimes part animal and human, sometimes as part human and plant. Two such beings, self-created out of nothing, were the Ungambikula. Wandering the world, they found half-made human beings. They were made of animals and plants, but were shapeless bundles, lying higgledy-piggledy, near where water holes and salt lakes could be created. The people were all doubled over into balls, vague and unfinished, without limbs or features. With their great stone knives, the Ungambikula carved heads, bodies, legs, and arms out of the bundles. They made the faces, and the hands and feet. At last the human beings were finished. Thus every man and woman was transformed from nature and owes allegiance to the totem of the animal or the plant that made the bundle they were created from -- such as the plum tree, the grass seed, the large and small lizards, the parakeet, or the rat. This work done, the ancestors went back to sleep. Some of them returned to underground homes, others became rocks and trees. The trails the ancestors walked in the Dreamtime are holy trails. Everywhere the ancestors went, they left sacred traces of their presence -- a rock, a waterhole, a tree. For the Dreamtime does not merely lie in the distant past, the Dreamtime is the eternal Now. In many Native American and Asian mythologies there is no specific creator god or act of creation, instead the world is said to have formed out of chaos, and the development of life is said to be a product of some spirit force. This spirit force is often said in these belief systems to be

ever-present and continually acting. Native American mythology generally presents humans and animals as being related and having common ancestry. Many different Native American cultures discovered and interpreted fossils and integrated the knowledge of fossils into their origin mythology. Various origin myths can be identified as having come from Asia, but origin mythology has not held an important role in Asia for many centuries. This is largely because much of Asia came to be dominated by Buddhism, Taoism, and Confucianism, all of which are highly philosophical and say little or nothing about origins. Many of the ancient European cultures, such as the Celts, the Huns, those of the Scandinavians, and many others, believed in a common tie between the "animal" and "human" world. Indeed for many there was no separation at all. This is one reason why the wearing of animal hides was a common ritual practice among the so-called "barbarian" tribes of Europe. It was precisely this belief in the unity of the human and animal world that that was seen as "pagan" and primitive by later Christians of the Roman Empire and post-imperial Romanized societies. The belief that humans and the animal world are united has been one of the major beliefs that Christians have worked to stamp out over the past two millennia of Christian expansionism. First throughout Europe, and then throughout North and South America, Christians have come into conflict with cultures that viewed humans as having descended, in some form, either spiritually or bodily, from animals. In every case Christians have fought intensely for the past 2, years to eradicate the belief that humans and animals have a close relationship. Mesopotamian and Mediterranean Origin Belief Mesopotamia is known as the "cradle of civilization", and for good reason. It is in Mesopotamia that writing, farming, and the domestication of animals is thought to have first taken place. Civilization from this region had wide ranging impacts on the surrounding area as the practices of writing, farming, domestication, law, and coinage spread east and west to influence other cultures. It is also from Mesopotamia and the Mediterranean that we find the most developed creation myths that tell of a separate creation of man and of the domination of man over the rest of the animal world. The Sumerians, because they were the first to develop writing, recorded one of the oldest known origin myths. Sumerian mythology tells that the gods lived on earth where they worked and toiled. After some time, the gods grew tired of working so they created humans to do their work for them. In Sumerian mythology a team of six gods created humans from a special mud. During the creation several different "defective" people were made, non-sexual, sterile, diseased, and blind explaining why it is that such afflicted people exist on the earth. Animals, in this case, already existed and were of a completely separate origin. The people were made in the image of the gods, to be like the gods, but they were mortal and imperfect. This mythology tells that people were created for the purpose of laboring and ruling over the animals and farm fields. In a major telling of Babylonian creation myth, Enuma Elish, which was based on the Sumerian story, the primary Babylonian god Marduk is credited with directing the creation of the heavens and the earth through six cycles and creating man as the final and ultimate act of his creation. The purpose of creation, again, was to remove the burden of work from the gods by creating humans in the form of gods to take on the burden of work. In the Babylonian myth the blood of Kingu, a god who led a rebellion against Marduk, was used to create mankind. He conveys his idea to Ea, Imparting the plan which he had conceived in his heart: Yes, I will create mankind! Kingu it was who created the strife, And caused Tiamat to rebel and prepare for battle. They [the gods] bound him and held him before Ea; Punishment they inflicted upon him by cutting the arteries of his blood. With his blood they created mankind; He [Ea] imposed the services of the gods upon them and set the gods free. After Ea, the wise, had created mankind, And they had imposed the services of the gods upon them- That work was not suited to human understanding; In accordance with the ingenious plans of Marduk did Nudimmud [Ea] create it. Like the creation myths of the Sumerians and Babylonians, the creation myth of the Hebrews tells of a separate and special creation of man. In the Hebrew myth man is also given dominion over the plant and animal kingdoms. All of these myths were obviously influenced by the fact that their civilizations had control over animals. Importantly as well, all of these myths reflect the fact that these were civilizations where work was portrayed as the objective of life. Moving from the mythical and religious realm to the philosophical, the Greeks made substantial philosophical arguments in favor of a universe created and designed by a creator god

for the use of man. Many different schools of philosophy developed in Greece. Stoicism was a Greek school of philosophy that, while ostensibly non-religious and anti-superstitious, viewed the universe as being intelligently designed by a rational creator, who continued to govern the universe through his divine providence. In the tradition of his time the work was written in dialog format. In *The Nature* Cicero put forward the positions of the major schools of Greek philosophy relating to gods, the universe, and life. *The Nature* was a widely read work by Roman scholars and early Roman Christians; such men as Saint Augustine were influenced by the work. *The Nature* also, of course, reflects the views and opinions that prevailed in Mediterranean society shortly before the birth of Christianity. In *The Nature* Cicero summarized the arguments for and against views, including those of Platonic Stoics, that the universe was created by an intelligent force for the use of man, and thus the book serves as a good window into that school of philosophy. Or is it that when we see anything such as a globe, or horologe, or numerous other things, moving by means of some kind of mechanism, we make no question of their being the work of intelligence, and yet are skeptical, although we see the heavens rushing on with marvelous speed, and bringing about with the utmost regularity the yearly recurring changes of the seasons by their revolution, ensuring thereby the most complete well-being and preservation of all things,â€”are we, I say, skeptical as to such phenomena being the result not merely of intelligence, but of an intelligence which is exalted and divine? For we may now set aside the refinements of argument, and survey, as it were, with our eyes the beauty of the things which we say were instituted by the divine providence. And in the first place let us note the earth as a whole, which is situated in the central quarter of the universe, and is solid, spherical, gathered at every point into that shape by its own gravity, and clothed with flowers, herbs, trees, and fruits, the incredible multitude of all these being set off by a variety which cannot tire. Add to them the cool perennial springs, the liquid transparency of the rivers, the green covering of the banks, the vast hollows of the caves, the rugged rocks, the lofty overhanging mountains, and the boundless plains; add, too, the hidden veins of gold and silver, and the limitless wealth of marble. And what tribes of animals, there are, both tame and wild, and how various! How shall I next speak of the race of men, the appointed cultivators, as it were, of the earth, who neither allow it to become the lair of savage beasts, nor to be turned into a waste by a rough undergrowth, and whose handiwork makes bright the fields and islands and coasts, dotting them with houses and cities? If we could see these things with our eyes, as we can with our mind, no one, when he gazed upon the earth in its completeness, would doubt as to the divine intelligence. The conclusion is thus reached upon every hand, and from every consideration, that everything in this universe is marvelously administered by the divine intelligence and forethought with a view to the safety and preservation of all things. But it will be asked for whose sake so vast a work was carried out. Was it for the sake of trees and herbs, which though without sensation are nevertheless sustained by Nature? No, that at any rate is absurd. Was it for the sake of animals? It is equally improbable that the gods went to such pains for beings that are dumb and without understanding. For whose sake, then, would one say that the universe was formed? For the sake, undoubtedly, of those animate beings that exercise reason. These are gods and men, whom nothing assuredly transcends in excellence, since reason is the highest of all things. It is thus credibly established that the universe and everything that is in it were made for the sake of gods and men. This reasoning, however, was not the only one present in ancient Greece or presented in *The Nature*. Must I not here express my wonder that anyone should exist who persuades himself that there are certain solid and indivisible particles carried along by their own impulse and weight, and that a universe so beautiful and so admirably arrayed is formed from the accidental concourse of those particles?

Writing the Nineteenth Century 1: the language of nineteenth-century French poetry Patterns of evolution in nineteenth-century French poetry - Lloyd.

Gaul was overrun by Germanic tribes, in the north principally by the Franks who gave France its name and by the Visigoths and Merovingians in the south. But the Latin speech survived: While it retained relatively few Celtic words, the developing language had its vocabulary greatly enriched by Germanic borrowings, and its phonetic development was influenced by Germanic speech habits. The 9th-century Norse incursions and settlement of Normandy, by contrast, left few traces in the language. The Romans had introduced written literature, and until the 12th century almost all documents and other texts were in Latin. A German version also survives. Only a few other texts, all religious in content, survive from before about Early texts show a broad division between the speech of northern Gaul, which had suffered most from the invasions, and that in the more stable, cultured south, where the Latin spoken was less subject to change. From the last one stemmed Anglo-Norman, the French used alongside English in Britain, especially among the upper classes, from even before the Norman Conquest until well into the 14th century. Each dialect had its own literature. But, for various reasons, the status of Francien increased until it achieved dominance in the Middle French period after , and from it Modern French developed. Old French was a fine literary medium, enlarging its vocabulary from other languages such as Arabic, Occitan, and Low Latin. It had a wide phonetic range and, until the decay of the two-case system it had inherited from Latin, syntactic flexibility. The context and nature of French medieval literature Whatever Classical literature survived the upheavals of the early Middle Ages was preserved, along with pious Latin works, in monastic libraries. By encouraging scholars and writers, Charlemagne had increased the Latin heritage available to educated vernacular authors of later centuries. He also left his image as a great warrior-emperor to stimulate the legend-making process that generated the Old French epic. There one finds exemplified the feudal ideal, evolved by the Franks, that was the means of establishing a hierarchy of dependency and, thereby, a cohesiveness that would lead to a national identity. As stability increased under the Capetians , windows opened onto other cultures and elements: The Roman Catholic church grew in wealth and power, and by the 12th century its schools were flourishing, training generations of clerks in the liberal arts. Society itself became less embattled, and the nobility became more leisured and sophisticated. The machismo of the epics was tempered by the social graces of courtoisie: By the 13th century an additional source of patronage for writers and performers was the bourgeoisie of the developing towns. New genres emerged, and, as literacy increased, prose found favour alongside verse. Much of the literature of the time is enlivened by a rather irreverent spirit and a sometimes cynical realism, yet it also possesses a countercurrent of deep spirituality. In the 14th and 15th centuries France was ravaged by war, plague, and famine. Along with a preoccupation in literature with death and damnation, there appeared a contrasting refinement of expression and sentiment bred of nostalgia for the courtly, chivalric ideal. At the same time a new humanistic learning anticipated the coming Renaissance. The jongleurs , professional minstrels, traveled and performed their extensive repertoires , which ranged from epics to the lives of saints the lengthy romances were not designed for memorization , sometimes using mime and musical accompaniment. Seeking an immediate impact, most poets made their poems strikingly visual in character, more dramatic than reflective, and revealed psychology and motives through action and gesture. Such oral techniques left their mark throughout the period. Most are anonymous and are composed in lines of 10 or 12 syllables, grouped into *laissez strophes* based on assonance and, later, rhyme. Their length varies from about 1, to more than 18, lines. The genre prospered from the late 11th to the early 14th century, offering exemplary stories of warfare, often pitting Franks against Saracens, that fire the emotions with their insistent rhythms. Under the influence of the genre known as romance, however see below The romance , the *chansons de geste* lost some of their early vigour. Their story lines became looser, their adventures more exotic, and their tone

often amatory or even humorous. Many were eventually turned into prose. Cycles formed as new songs were composed featuring heroes, families, or themes already familiar. The epics in the *Geste de Doon de Mayence* deal with rebellious vassals, among them Raoul de Cambrai, in a gripping story of injustice and strained loyalties. The First Crusade is handled, with legendary embellishment, in a minor cycle. Controversy surrounds the origins of the genre and its development and transmission. It is not known how most of the poems came to contain elements, somewhat garbled, from Carolingian history some years before their composition. Some scholars believe in a continuous process of oral transmission and elaboration. Others suppose the historical facts were retrieved much later by poets wishing to celebrate certain heroes, many of whom were associated with pilgrim routes that the jongleurs could then ply with profit. In fact, very few texts belong to the period before the romance, which came into being in the middle of the 12th century in France and flourished throughout the Middle Ages, was a creation of formally educated poets. The earliest romances took their subjects from antiquity: Alexander the Great, Thebes, Aeneas, and Troy were all treated at length, and shorter contes were derived from Ovid. The standard metre of verse romance is octosyllabic rhyming couplets. It differs from the *chanson de geste* in concentrating on individual rather than communal exploits and presenting them in a more detached fashion. It offers fuller descriptions, freer dialogue, and more authorial intervention. There is more interest in psychology, especially in the love situations. The universally popular legend of Tristan and Isolde had evolved by the mid-century, apparently from a fusion of Scottish, Irish, Cornish, and Breton elements, beginning in Scotland and moving south. The main French versions both fragmentary are by the Anglo-Norman poet Thomas c. His first known romance, *Erec et Enide*, is a serious study of marital and social responsibilities and contains elements of Celtic enchantment. *Yvain ; ou, le chevalier au lion* The Knight with the Lion treats the converse of the situation depicted in *Erec et Enide*. The grail, first introduced here, was to become, as the Holy Grail, a remarkably potent symbol. The unique *Aucassin et Nicolette* Aucassin and Nicolette, a charmingly comic idyll told in alternating sections of verse to be sung and prose to be recited, pokes sly fun at the conventions of epic and romance alike. Its first exponents were the Occitan troubadours, poet-musicians of the 12th and 13th centuries, writing in medieval Occitan, of whom some are known by name. Among them are clerics and both male and female nobles. The troubadours no longer considered women to be the disposable assets of men. The *canso* French *chanson*, made of five or six stanzas with a summary *envoi*, was the favourite vehicle for their love poetry; but they used various other forms, from dawn songs to satiric, political, or debating poems, all usually highly crafted. Guilhelm IX, duke of Aquitaine see William IX, the first known poet in the Occitan language, mixed obscenity with his courtly sentiments. Among the finest troubadours are the graceful Bernard de Ventadour; Jaufre Rudel, who expressed an almost mystical longing for a distant love; the soldier and poet Bertran de Born; and the master of the hermetic tradition, Arnaut Daniel. Rutebeuf wrote verse in personal, even autobiographical mode though the personal details are probably fictional on a variety of subjects: It appears in pious and didactic literature and, as authorial comment, in other genres but more usually in general terms than as particular, corrective satire. Human vice and folly also serve purely comic ends, as in the *fabliaux*. These fairly short verse tales composed between the late 12th and the 14th centuries—most of which are anonymous, though some are by leading poets—generate laughter from situations extending from the obscene to the mock-religious, built sometimes around simple wordplay and frequently elaborate deceptions and counterdeceptions. They are played out in all classes of society but predominantly among the bourgeoisie. Many *fabliaux* carry mock morals, inviting comparison with the didactic fables. Realistic in tone, they paint instructive pictures of everyday life in medieval France. They ultimately yielded in importance to the farces, bequeathing a fund of anecdotes to later writers such as Geoffrey Chaucer and Giovanni Boccaccio. Inspired partly by the popular animal fable, partly by the Latin satire of monastic life *Ysengrimus*; Eng. *Ysengrimus*, the collection of ribald comic tales known as the *Roman de Renart* Renard the Fox began to circulate in the late 12th century, chronicling the rivalry of Renart the Fox and the wolf Isengrin, and the lively and largely scandalous goings-on in the animal kingdom ruled by Noble the Lion. By the 14th century about

30 branches existed, forming a veritable beast epic. Full of close social observation, they exude the earthy humour of the fabliaux; but, particularly in some of the later branches, this is sharpened into true satire directed against abuses in church and state, with the friars and rapacious nobility as prime targets. Allegory, popular from early times, was employed in Latin literature by such authorities as Augustine, Prudentius, Martianus Capella, and, in the late 12th century, Alain de Lille. But the most influential allegorical work in French was the Roman de la rose The Romance of the Rose, where courtly love is first celebrated, then undermined. Guillaume, however, left the poem unfinished, with the dreamer frustrated and his chief ally imprisoned. Courtly idealism is shunned for a practical, often critical or cynical view of the world. Love, only one of many topics treated in the completed version, is synonymous with procreation; and a misogynistic tone pervades the writing. The Treasure of the City of Ladies sets out in detail the important social roles of women of all classes. Lyric poetry in the 14th century Allegory and similar conceits abound in much late medieval poetry, as with Guillaume de Machaut, the outstanding musician of his day, who composed for noble patronage a number of narrative dits amoureux short pieces on the subject of love and a quantity of lyric verse. A talented technician, Machaut did much to popularize and develop the relatively new fixed forms: A prolific writer, he dealt with public and private affairs, sometimes satirically; but he composed little love poetry, and his work was not set to music. Jean Froissart, the chronicler, also wrote pleasantly in a variety of lyric forms, as did Christine de Pisan, whose poetry had a greater individuality. There is an elegiac tone to much of his graceful courtly verse. At the University of Paris, where he became Master of Arts in 1367, he acquired some learning but also became involved in rioting, robbery, and manslaughter. The Testament and Other Poems. It uses the octets of the Lais interspersed with ballades and rondeaux and is similarly packed with personal gossip, often tongue-in-cheek but leaving a bitter aftertaste. Following more brushes with justice, Villon disappeared for good, narrowly escaping hanging. Commonly considered to have been the first modern French poet, he brings a personal note to the familiar lyric themes of age, death, and loss and mixes elegy with irony, satire, and burlesque humour. His verse shows great technical skill, a keen command of rhythmic effects, and an economy of expression that not only enhances his lively wit but produces moments of intensely focused vision and, in individual poems, moving statements of human experience. None of his contemporaries or immediate successors was able to match the vigour of his verse. Often obsessed by metrical ingenuity, extravagant rhymes, and other conceits, they favoured Italian as well as Classical models, thus heralding the Renaissance. It is unfair, however, to judge them by their words alone, since music was, for most, a vital ingredient of their art. Prose literature Prose flourished as a literary medium from roughly 1200. Other Arthurian romances adopted it, notably the great Vulgate cycle written between 1150 and 1250, with its five branches by various hands. The Tristan legend was reworked and extended in prose. As well as traditional material, new fictions appeared in prose, taking a very different view of love, and often in the form of short comic tales.

5: W. W. Norton & Company | The Norton Anthology of Western Literature

among the developments that transformed nineteenth century Europe were a shift from farming to industry the _____ poet argues in his ode on a gracian urn that pleasure is fleeting and that are alone records the pleasure of past experiences.

Bring fact-checked results to the top of your browser search. Revolution and the growth of industrial society, 18th-century Europe are bounded by two great events. The French Revolution broke out in 1789, and its effects reverberated throughout much of Europe for many decades. World War I began in 1914. Its inception resulted from many trends in European society, culture, and diplomacy during the late 19th century. In between these boundaries—the one opening a new set of trends, the other bringing long-standing tensions to a head—much of modern Europe was defined. Europe during this year span was both united and deeply divided. A number of basic cultural trends, including new literary styles and the spread of science, ran through the entire continent. European states were increasingly locked in diplomatic interaction, culminating in continentwide alliance systems after 1871. At the same time, this was a century of growing nationalism, in which individual states jealously protected their identities and indeed established more rigorous border controls than ever before. Finally, the European continent was to an extent divided between two zones of differential development. Changes such as the Industrial Revolution and political liberalization spread first and fastest in western Europe—Britain, France, the Low Countries, Scandinavia, and, to an extent, Germany and Italy. Eastern and southern Europe, more rural at the outset of the period, changed more slowly and in somewhat different ways. Europe witnessed important common patterns and increasing interconnections, but these developments must be assessed in terms of nation-state divisions and, even more, of larger regional differences. Some trends, including the ongoing impact of the French Revolution, ran through virtually the entire 19th century. Other characteristics, however, had a shorter life span. Some historians prefer to divide 19th-century history into relatively small chunks. Thus, 1789–1815 is defined by the French Revolution and Napoleon; 1815–1848 forms a period of reaction and adjustment; 1848–1871 is dominated by a new round of revolution and the unifications of the German and Italian nations; and 1871–1914, an age of imperialism, is shaped by new kinds of political debate and the pressures that culminated in war. Overriding these important markers, however, a simpler division can also be useful. Between 1789 and 1815 Europe dealt with the forces of political revolution and the first impact of the Industrial Revolution. Between 1815 and 1848 a fuller industrial society emerged, including new forms of states and of diplomatic and military alignments. The mid-19th century, in either formulation, looms as a particularly important point of transition within the extended 19th century.

6: Romanticism and Revolution

Musical Landscapes: Théophile Gautier and the evolution of nineteenth century French poetry By Dana Milstein!!!! A dissertation submitted to the Graduate Faculty in French in partial.

Medieval French literature As is the case in other literary traditions, poetry is the earliest French literature; the development of prose as a literary form was a late phenomenon in the late Middle Ages, many of the romances and epics initially written in verse were converted into prose versions. In the medieval period, the choice of verse form was generally dictated by the genre: The occitan troubadours were amazingly creative in the development of verse forms and poetic genres, but their greatest impact on medieval literature was perhaps in their elaboration of complex code of love and service called "fin amors" or, more generally, courtly love. By the late 13th century, the poetic tradition in France had begun to develop in ways that differed significantly from the troubadour poets, both in content and in the use of certain fixed forms. The new poetic as well as musical: The best-known poet and composer of ars nova secular music and chansons was Guillaume de Machaut. French poetry continued to evolve in the 15th century. Captured in the Battle of Agincourt, he was a prisoner of the English from 1419 and his ballades often speak of loss and isolation. Soon however, the impact of Petrarch the sonnet cycle addressed to an idealised lover, the use of amorous paradoxes, Italian poets in the French court like Luigi Alamanni, Italian Neo-platonism and humanism, and the rediscovery of certain Greek poets such as Pindar and Anacreon would profoundly modify the French tradition. The new direction of poetry is fully apparent in the work of the humanist Jacques Peletier du Mans. Ronsard also tried early on to adapt the Pindaric ode into French. Throughout the period, the use of mythology is frequent, but so too is a depiction of the natural world woods, rivers. Poetry at the end of the century was profoundly marked by the civil wars: Classical French poetry[edit] Main articles: Poetry was used for all purposes. A great deal of 17th- and 18th-century poetry was "occasional", written to celebrate a particular event a marriage, birth, military victory or to solemnize a tragic occurrence a death, military defeat, and this kind of poetry was frequent with gentlemen in the service of a noble or the king. Poetry was the chief form of 17th century theater: The later 17th century would see Malherbe as the grandfather of poetic classicism. From the 18th century, three poets stand out. Jean de La Fontaine gained enormous celebrity through his Aesop inspired "Fables" which were written in an irregular verse form different meter lengths are used in a poem. Jean Racine was seen as the greatest tragedy writer of his age. From a technical point of view, the poetic production from the late 17th century on increasingly relied on stanza forms incorporating rhymed couplets, and by the 18th century fixed-form poems and, in particular, the sonnet were largely avoided. The resulting versification less constrained by meter and rhyme patterns than Renaissance poetry more closely mirrored prose. Victor Hugo was the outstanding genius of the Romantic School and its recognized leader. He was prolific alike in poetry, drama, and fiction. The sonnet however was little used until the Parnassians brought it back into favor, [3] and the sonnet would subsequently find its most significant practitioner in Charles Baudelaire. The traditional French sonnet form was however significantly modified by Baudelaire, who used 32 different forms of sonnet with non-traditional rhyme patterns to great effect in his *Les Fleurs du mal*. French literature of the 20th century Guillaume Apollinaire radicalized the Baudelairean poetic exploration of modern life in evoking planes, the Eiffel Tower and urban wastelands, and he brought poetry into contact with cubism through his "Calligrammes", a form of visual poetry. Inspired by Rimbaud, Paul Claudel used a form of free verse to explore his mystical conversion to Catholicism. Other poets from this period include: The First World War generated even more radical tendencies. In writing and in the visual arts, and by using automatic writing, creative games like the *cadavre exquis* and altered states through alcohol and narcotics, the surrealists tried to reveal the workings of the unconscious mind. Other writers associated with surrealism include: The surrealist movement would continue to be a major force in experimental writing and the international art world until the Second World War. Another important influence was the German poet Paul Celan. Many of these ideas were

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also key to the works of Maurice Blanchot. The unique poetry of Francis Ponge exerted a strong influence on a variety of writers both phenomenologists and those from the group " Tel Quel ". Important French and Francophone poets[edit].

7: Project MUSE - General Materials

Katherine Lydon: "From Grail Procession to Cortege Infernal: Processions in Classical Poetry and Renaissance and Nineteenth-Century French Literature as Poetic Vision and Structure of Critical Thought" directed by Professor Denis Hollier.

The following course outline is excerpted from the Western Tradition preview book, published by Macmillan Publishing Company. Unit One Program 1. The Dawn of History Program 2. The Ancient Egyptians A vivid account of the evolution of the human race, the origins of agriculture, and a look at one of the earliest civilizations. Students should understand the following issues: Influences on the evolution of early anthropoids. The relationship between early religions and the development of agriculture. Characteristics of the Nile Valley and their influence on Egyptian society. Ways in which art and architecture reflect Egyptian social and political life. The relationship between Egyptian politics and religion. Unit Two Program 3. Ways in which Mesopotamian civilizations were shaped by the dangers to which they were exposed. Major technological and intellectual contributions of Mesopotamian civilizations. Roles of the great empires in spreading culture and technology. Methods used by peoples on the edge of the empires to resist more powerful states. Ways in which trade and economic issues led to important social and intellectual achievements. The impact of literacy on the spread and development of civilization. The continual mixing of peoples and cultures throughout the empires and their peripheries. Unit Three Program 5. The Rise of Greek Civilization Program 6. Greek Thought An exploration of the growth of Greek civilization and the deep connection between its philosophy and political institutions. The contrast between values of the Greek heroic age and those of the classical period. Some factors that united the Greeks despite the many problems that separated them. Problems that led to destructive rivalries among Greek cities. The most important questions addressed by Greek thinkers. The relationship of Greek art to Greek history, politics, and society. Unit Four Program 7. Alexander the Great Program 8. The Hellenistic Age Greek culture establishes itself throughout the eastern Mediterranean world as the successors of Alexander the Great establish empires of their own. Motives that led Alexander and his successors to demand, in parts of their realms, to be worshipped as gods. Differences between Hellenistic and classical art and the causes of those differences. Ways in which Greek culture affected or failed to affect conquered peoples. Principal features of the philosophical movements of the Hellenistic period. Similarities and differences among various mystery religions. Unit Five Program 9. The Rise of Rome Program The Roman Empire A small city in Italy rises to become one of the greatest empires and most influential forces of the Western tradition. Cultural and economic strengths of the early Roman republic. Ways in which social forces shaped the Roman army. Ways in which the army affected Roman politics. Principal differences between the Roman republic and the new state established by Augustus. Unit Six Program The Rise of the Church The growth and spread of Christianity influences in a hostile empire. Important aspects of Roman humanism. Sources of long-term instability in the Roman Empire. Sources of instability and uncertainty that led many to seek consolation in religious creeds. Reasons for the rise of Christianity. Some of the continuities between Judaism and Christianity. Similarities and differences between Christianity and the mystery religions. Reasons behind Christian intolerance for other religions as well as dissension within the Church. Unit Seven Program The Decline of Rome Program The Fall of Rome The Roman Empire is battered from without by a series of barbarian invasions and from within by moral decay. With the fall of Rome, the church and barbarian kingdoms become heir to the Western empire. Economic, administrative, and military causes of the fall of the Western empire. The economic and political relationship between Roman cities and countryside. Causes that tempted or forced barbarians to invade the Roman Empire. Unit Eight Program The Byzantine Empire Program The Fall of Byzantine Following the fall of Rome, the Byzantine Empire based in Constantinople becomes the repository of culture from Egypt, Greece and Rome, thus preserving and enriching the ancient world throughout the Mediterranean. Political consequences that arose

from these differences. Ways in which Byzantine and Islamic empires preserved and transmitted culture. Strengths and weaknesses of the Byzantine emperors. Military strengths and weaknesses of the Byzantine and Islamic empires. Unit Nine Program The Dark Ages Program The Age of Charlemagne A new political and economic order formed in the centuries after the fall of the Western empire. The impact of Christianity on barbarian cultures. Ways in which the church promoted learning and education, especially in the monasteries. The most important economic developments of the period. Effects of the ninth- and tenth-century barbarian invasions. Unit Ten Program The Middle Ages Program The Feudal Order A new society develops in the early Middle Ages, as Europe struggles to repel successive waves of invaders. Conditions in the European countryside that created feudal relations. Economic and military factors that affected feudal relations. Difficulties faced by medieval rulers who tried to maintain large states or empires. Changes that developed as Europe became more prosperous in the years after Goals and achievements of various crusades. The growth of increasingly secular culture. Unit Eleven Program Common Life in the Middle Ages Program Sources of conflict between the church and secular powers in the Middle Ages. Limitations in food and shelter suffered during the Middle Ages. Health standards and disease patterns that struck Western Europe during the Middle Ages. Cultural and economic forces at work in building the great medieval churches. The development of important trading patterns and techniques. Social and economic forces that affected the growth of European commerce. Unit Twelve Program The Late Middle Ages Program The National Monarchies An examination of the importance of religious and political thought and the expansion of great states in the late fifteenth century, a time during which many rulers were centralizing power within their own domains. Major wars of the late Middle Ages. Economic recovery in Europe at the end of the Middle Ages. Some of the most influential religious leaders and thinkers of the High Middle Ages. The contributions of Thomas Aquinas to political thought. The expansion of France, Spain, and the empire. Successes and failures in the attempts to centralize power. The relationship between warfare and the development of the modern state. Unit Thirteen Program

8: Movements : Poetry through the Ages

() *French writer, an exponent in the French Romantic movement, best known poems were La Légende des siècles and Les Contemplations, best known novels- Hunchback of Notre-Dame and Les Misérables., Exemplified the romantic fascination with fantastic characters and humans emotions.*

9: French literature | www.enganchecubano.com

The French Revolution is widely recognized as one of the most influential events of late eighteenth- and early nineteenth-century Europe, with far reaching consequences in political, cultural, social, and literary arenas.

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