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Baudelaire A Self
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*Baudelaire A
Self Portrait
Selected
Letters*

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Classification

Numbers.

Baudelaire, Mallarm
and Valry, three
central poets of the
modern French
tradition, form a
noble poetic lineage:
Mallarm proceeded
from Baudelaire,
Valry from Mallarm;
yet each went his

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separate way and
attained a high
degree of originality.
All three reflected
deeply on the
principles of poetic
creation; all three
sought to apply these
principles in the
practice of writing.
The central theme of
the eighteen papers

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collected here is the
constant

confrontation of
theory and practice.

The majority are
close studies of
individual poems,
based on rigorous
textual analysis, but
placing each poem,
implicitly or
explicitly, in the total

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context of each poet's work as a whole. The impact of these poets on the development of modern poetry has been felt far beyond the frontiers of France; their writings are at the centre of more recent reflection on

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literature in genera,
and poetry in
particular, as the
application of
certain properties of
language. Above all,
their poems remain
a constant source of
delight; to share that
delight with the
reader is the main
object of this book.

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Author-catalogue of
printed books in
European languages.
With a
supplementary list of
newspapers. 1904. 2

v

V é nus Noire
Poetic Caricature
and Modernism
A Cultural History
Such Rare Citings

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The Reader's
Adviser and
Bookman's Manual
*Baudelaire A Self-
portrait, Selected
Letters* Baudelaire A Self
*Portrait: Selected
Letters, Ed. by
Hyslop* Baudelaire: A
Self-Portrait Baudelaire,
*a Self-portrait, Selected
Letters. Translated and
Edited with a Running*

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*Commentary, by Lois
Boe Hyslop and Francis*

E. Hyslop, JrThe

*Arcades ProjectHarvard
University Press*

*Even though there were
relatively few people of
color in*

postrevolutionary

*France, images of and
discussions about black
women in particular*

*appeared repeatedly in
a variety of French*

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cultural sectors and social milieus. In Vénus Noire, Robin Mitchell shows how these literary and visual depictions of black women helped to shape the country's postrevolutionary national identity, particularly in response to the trauma of the French defeat in the Haitian Revolution.

Vénus Noire explores

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*the ramifications of this
defeat in examining*

*visual and literary
representations of three
black women who
achieved fame in the
years that followed.*

*Sarah Baartmann,
popularly known as the
Hottentot Venus,
represented distorted
memories of Haiti in the
French imagination,
and Mitchell shows how*

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*her display, treatment,
and representation
embodied residual
anger harbored by the
French. Ourika, a young
Senegalese girl brought
to live in France by the
Maréchal Prince de
Beauvau, inspired plays,
poems, and clothing and
jewelry fads, and
Mitchell examines how
the French appropriated
black female identity*

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through these representations while at the same time perpetuating stereotypes of the hypersexual black woman. Finally, Mitchell shows how demonization of Jeanne Duval, longtime lover of the poet Charles Baudelaire, expressed France's need to rid itself of black bodies even as images and

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discourses about these bodies proliferated. The stories of these women, carefully contextualized by Mitchell and put into dialogue with one another, reveal a blind spot about race in French national identity that persists in the postcolonial present.

Encyclopedia of World Biography

Romantic Review

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Paris Fashion

Previous Convictions

Jean-Paul Sartre

Saturday Night

This new hardcover annual offers a unique scholarly format, an interdisciplinary dialogue that, it is hoped, will foster the development of a sound, useful methodology for

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applying
psychoanalytic insight
to art and artists. The
series provides a
medium for those who
study art, those who
interpret it, and
occasionally those
who create it, formally
to explore the
meaning of an artistic
work as the direct
reflection of the inner

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world of its creator.

Within each volume, individual topics are addressed by either an art historian or a psychoanalyst, with a response frequently tendered by an expert from the other field. Reviews of important books of cross-disciplinary interest are treated in a similar

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manner, and include
rebuttals by the
authors themselves. It
is precisely this
exchange of ideas
among scholars with
difference
perspectives on the
meaning of a work of
art that sets PPA apart
from the standard art
history publication. Its
depth of scholarship,

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coupled with its
innovative format,
make it a fascinating
addition to the
burgeoning field of
psychoanalytic studies
of art history.

Exploring the poet's
fascination with the
affective power of
caricature,
Baudelaire's "Argot
Plastique" charts the

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movement in

Baudelaire's poetry
toward a language of
visual distortion.

McLees demonstrates
that caricature,
graphically and
culturally a vehicle of
sharp wit and social
commentary, became
in Baudelaire's works
a poetic expression of
the human condition

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itself. Using its capacity for deflating commentary to subvert the poetic conventions of his age, transferring its range of subjects into a poetry that celebrated the underclass, Baudelaire ultimately focused the lens of poetic caricature on the

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relation of subject,
artist, and viewer.

Richly illustrated with
lithographs, etchings,
and drawings by
Goya, Daumier,
Grandville, Gavarni,
and other caricaturists,
Baudelaire's "Argot
Plastique" reveals the
importance of
caricature as a model
for Baudelaire's

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poetry.

Occasional Papers on
Baudelaire, Mallarmé
and Valéry

Swinburne's Flowers
of Evil

Biographical Books,
1950-1980

Journal of the
Department of English
The Practice and
Politics of Irony
Studia Anglistica

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Upsaliensia

***Critiquing the
arcades of
nineteenth-century
Paris--glass-roofed
rows of shops that
served as early
malls--the author,
who wrote the
work in the 1920s
and 1930s, covers
thirty-six still-
trenchant topics,
including fashion,***

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***boredom,
photography,
advertising, and
prostitution,
among others.
Revised.***

***The Arcades
Project
The Publishers'
Trade List Annual
Black Women and
Colonial Fantasies
in Nineteenth-
Century France***

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***A self-portrait:
selected letters, tr
Politics and Visual
Culture in the
Nineteenth
Century
Selected Writings:
1938-1940***

This is the first survey
and appraisal of the
literary criticism
written by Jean-Paul
Sartre during the last
thirty years. Benjamin

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Suhl relates Sartre's evolution as a systematic philosopher. For those not acquainted with all Sartre's critical writing during this period, the author includes descriptive presentation of the material, including recent article as yet unavailable in

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English.
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Demonstrating the significance of ironic otherness for the theory and functioning of Baudelaire's prose poems, and for the genre of the prose poem itself, this book considers Baudelaire's choice of this genre and the way that he seeks to

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define it.

The Reader's Adviser

Bookman's Manual

The Prose Poem in

English Literature

Vocation Index :

Name/subject Index :

Author Index : Title

Index : Biographical

Books in Print Index

Baudelaire, a Self-

portrait, Selected

Letters. Translated

and Edited with a

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Letters

Running

Commentary, by Lois
Boe Hyslop and
Francis E. Hyslop, Jr

This volume is the
first full-length
account of the
British prose poem,
its history, and status
as a genre. This book
not only aims to
place British prose
poetry within the

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larger literary
framework, but also
contributes to the
discussion of what
constitutes the genre,
while posing the
question: is there a
discernible British
style? Extending
from the Romantic
period to the
twentieth century,
Such Rare Citings

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offers analyses of
prose poems by

writers from

Coleridge to Samuel

Beckett.

Investigating the
complex history of
visual art's

engagement with
literature, this

collection

demonstrates that

the art of the book is

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a fully

interdisciplinary and
distinctly modern
form. The essays in
the collection
develop new critical
approaches to the
analysis of twentieth-
century bookworks
and explore ways in
which European
writers and painters
challenged the

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boundary between visual and linguistic expression in the content, production, and physical form of books. The Art Book Tradition in Twentieth-Century Europe offers a detailed examination of word-image relations in forms ranging from the

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livre d'artiste to
personal diaries and
almanacs. It analyzes
innovative attempts
to challenge familiar
hierarchies between
texts and images, to
fuse different
expressive media,
and to
reconceptualize
traditional notions of
ekphrasis. Giving

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consideration to the material qualities of books, the works discussed in this collection also test and celebrate the act of reading, while locating it in the context of other sensory experiences. Essays examine works by Dufy, Matisse, Beckett,

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Kandinsky, Braque,
and Ponge, among

other European

artists and writers

active during the

twentieth century.

The Art Book

Tradition in

Twentieth-Century

Europe

A Self Portrait:

Selected Letters, Ed.

by Hyslop

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The British Library
General Catalogue of
Printed Books to
1975

French VI

Bibliography

The McGraw-Hill

Encyclopedia of

World Biography

Baudelaire's

Influence on Poems

and Ballads, First

Series

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Reconstructing
Empress Eug e's
position as a
private
collector and a
public patron of
a broad range of
media, this
study is the
first to examine
Eug e
(1826-1920),
whose patronage
of the arts has

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been overlooked even by her many biographers. The empress's patronage and collecting is considered within the context of her political roles in the development of France's institutions and

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international
relations.
Empress Eug?e
and the Arts:
Politics and
Visual Culture
in the
Nineteenth
Century also
examines
representations
of the empress,
and the artistic
transformation

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of a Hispanic woman into a leading figure in French politics. Based on extensive research at architectural sites and in archives, museums, and libraries throughout Europe, and in

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Britain and the
United States,
this book offers
in-depth
analysis of many
works that have
never before
received
scholarly
attention -
including
reconstruction
and analysis of
Eug?e's

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apartment at the
Tuileries. From
her self-
definition as
empress through
her collections,
to her later
days in exile in
England, art was
integral to
Eug?e's social
and political
position.

Paris has been

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the
international
capital of
fashion for more
than 300 years.
Even before the
rise of the
haute couture,
Parisians were
notorious for
their obsession
with fashion,
and foreigners
eagerly followed

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their lead. From
Charles

Frederick Worth
to Gabrielle

“Coco” Chanel,
Christian Dior,
and Yves Saint
Laurent, fashion
history is

dominated by the
names of

Parisian
couturiers. But
Valerie Steele's

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Paris Fashion is much more than just a history of great designers. This fascinating book demonstrates that the success of Paris ultimately rests on the strength of its fashion culture - created by a

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host of fashion
performers and
spectators,
including
actresses,
dandies,
milliners,
artists, and
writers. First
published in
1988 to great
international
acclaim, this
pioneering book

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has now been
completely
revised and
brought up to
date,
encompassing the
rise of
fashion's
multiple world
cities in the
21st century.
Lavishly
illustrated,
deeply learned,

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and elegantly
written, Valerie
Steele's
masterwork
explores with
brilliance and
flair why Paris
remains the
capital of
fashion.

Baudelaire's
Prose Poems
Baudelaire's
Argot Plastique

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Previous

convictions

Author Catalogue
of Printed Books
in European
Languages ...

A Self-portrait,
Selected Letters

Baudelaire: A
Self-Portrait

**Presents brief
biographical
sketches which**

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**provide vital
statistics as well
as information on
the importance of
the person listed.
Selections from
the canon of
Walter Benjamin
focus on history,
technology, and
the nature of
modernism, in**

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essays on
Letters

Charles

**Baudelaire, the
crisis of meaning
in the modern
world, the value
of the written
word, and other
topics.**

(Philosophy)

**Poetic Principles
and Practice**

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**An International
Reference Work
The Best Books
for Academic
Libraries
Cyclopedia of
World Authors: A-
GAB
European
Writers: The
Romantic
century: Goethe**

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**to Pushkin. Hugo
to Fontane.
Baudelaire to the
well made play
Twayne's World
Authors Series**