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La parodie du Cid ; pr é c é d é e de, L'impromptu d'Alger et On s'explique ; et suivie d'un glossaire des termes pataou è tes La parodie du Cid Recueil sur "La parodie du Cid" d'Edmond Brua Ode ... sur la prise de Namur. Avec une parodie de la mesme ode par le Sieur P. Motteux et une parodie d'une scene du Cid [of P. Corneille] sur ce sujet. Par Messieurs D'A.&H. Grand Dictionnaire Universel [du XIXe Siecle] Francais: A-Z 1805-76 Parodie de la seconde sc è ne du second acte du Cid entre le pape et le cardinal de Noailles Encyclopedia of French Film Directors La parodie du cid ; pr é c é d é e de l'impromptu d'Alger Debussy Studies Parodie de la seconde sc è ne du second acte du Cid, entre le Pape et Monseigneur le Cardinal de Noailles Oeuvres de Moli è re: Les facheux. L' é cole des femmes. Remercement au roi. La critique de l' é cole des femmes. L'impromptu de Versailles Dramatic Parody in Eighteenth Century France Palimpsests Abstractions of Evidence in the Study of Manuscripts and Early Printed Books Publications of the Modern Language Association of America Oeuvres Compl è tes de Boileau Discourses on Nations and Identities Histoire de La Vie et de L'Administration de Colbert Les Plaideurs, com é die in three acts and in verse. With notes by A. Gombert . Absolutist Attachments Arlequin-Deucalion; monologue en trois actes. L'ancre de Trophonius; op é ra-comique. L'endriague; op é ra-comique. Le Claperman; op é ra-comique. Le caprice; op é ra-comique. L' â ne d'or, d'Apul é e Oeuvres de Moli è re Oeuvres de Moli è re: Notive biographique sur Moli è re [par P. Mesnard A History of Early Eighteenth Century Drama, 1700-1750 É loges de quelques auteurs fran ç ois [by P. L. Joly, of M. de Montaigne by J. Bouhier, of J. Dal é champ and A. Gombaud, Chevalier de M é r é , by J. B. Michault]. Le ç ons Et Mod è les de Po é sie Fran ç aise, Or, Choice Selections from the Best French Poets ... With a Treatise on French Versification and Historical, Geographical, Literary and Grammatical Annotations Lettre philosophique, par Mr. de V\*\*\* [i.e. F. M. A. de Voltaire], avec plusieurs pieces galantes et nouvelles de differens auteurs. Nouvelle é dition, augment é e de plusieurs pieces Second Catalogue of the Library of the Peabody Institute of the City of Baltimore, Including the Additions Made Since 1882 A Checklist of New Plays and Entertainments on the London Stage, 1700-1737 Catalogue of Printed Books in the Library of the British Museum Crossing Cultures Writing French Algeria The Transcontinental Maghreb Trait é complet de la Versification Fran ç ais, etc Correspondence, 1932-1960 La parodie du Cid PARODIE DU CID. PRECEDE DE L'IMPROMPTU D'ALGER ET ON S'EXPLIQUE ; UN GLOSSAIRE DES TERMES La Parodie du Cid Miscellanies of the Philobiblon Society Bibliographical and Historical Miscellanies

The third volume of the collected papers of the ICLA congress "The Many Languages of Comparative Literature" includes contributions that focus on the interplay between concepts of nation, national languages, and individual as well as collective identities. Because all literary communication happens within different kinds of power structures - linguistic, economic, political -, it often results in fascinating forms of hybridity. In the first of four thematic chapters, the papers investigate some of the ways in which discourses can establish modes of thinking, or how discourses are in turn controlled by active linguistic interventions, whether in the context of the patriarchy, war, colonialism, or political factions. The second thematic block is predominantly concerned with hybridity as an aspect of modern cultural identity, and the cultural and linguistic dimensions of domestic life and in society at large. Closely related, a third series of papers focuses on writers and texts analysed from the vantage points of exile and exophony, as well as theoretical contributions to issues of terminology and what it means to talk about transcultural phenomena. Finally, a group of papers sheds light on more overtly violent power structures, mechanisms

of exclusion, Totalitarianism, torture, and censorship, but also resistance to these forms of oppression. In addition to these chapters, the volume also collects a number of thematically related group sections from the ICLA congress, preserving their original context. Vols. for 1921-1969 include annual bibliography, called 1921-1955, American bibliography; 1956-1963, Annual bibliography; 1964-1968, MLA international bibliography. A palimpsest is "a written document, usually on vellum or parchment, that has been written upon several times, often with remnants of erased writing still visible". Originally published in France in 1982, Gerard Genette's *PALIMPSESTS* examines the manifold relationships a text may have with prior texts on the same document. Cinema has been long associated with France, dating back to 1895, when Louis and Auguste Lumi\_re screened their works, the first public viewing of films anywhere. Early silent pioneers Georges MZli\_s, Alice Guy BlachZ and others followed in the footsteps of the Lumi\_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond. In *Encyclopedia of French Film Directors*, Philippe R è ge identifies every French director who has made at least one feature film since 1895. From undisputed masters to obscure one-timers, nearly 3,000 directors are cited here, including at least 200 filmmakers not mentioned in similar books published in France. Each director's entry contains a brief biographical summary, including dates and places of birth and death; information on the individual's education and professional training; and other pertinent details, such as real names (when the filmmaker uses a pseudonym). The entries also provide complete filmographies, including credits for feature films, shorts, documentaries, and television work. Some of the most important names in the history of film can be found in this encyclopedia, from masters of the Golden Age\_Jean Renoir and RenZ Clair\_to French New Wave artists such as Fran\_ois Truffaut and Jean-Luc Godard. In *Absolutist Attachments*, Chlo é Hogg uncovers the affective and media connections that shaped Louis XIV ' s absolutism. Studying literature, painting, engravings, correspondence, and the emerging periodic press, Hogg diagnoses the emotions that created absolutism ' s feeling subjects and publics. Louis XIV ' s subjects explored new kinds of affective relations with their sovereign, joining with the king in acts of aesthetic judgment, tender feeling, or the " newsiness " of emerging print news culture. Such alternative modes of adhesion countered the hegemonic model of kingship upheld by divine right, reason of state, or corporate fidelities and privileges with subject-driven attachments and practices. *Absolutist Attachments* discovers absolutism ' s alternative political and cultural legacy—not the spectacle of an unbound king but the binding connections of his subjects. As a philosophy teacher, mentor, and friend, Jean Grenier (1898?1971) had an enormous influence on the young Albert Camus (1913?1960), who, in fact, acknowledged that Grenier?s *Les Iles* had touched the very core of his sensibility and provided him with both a ?terrain for reflection, and a format? that he would later use for his own essays. Their correspondence, beginning when the seventeen-year-old Camus was Grenier?s student at the Grand Lyc ä e of Algiers, documents the younger man?s struggle to become a writer and find his own voice, a period in which he turned frequently to his mentor for advice, comfort, and direction. The letters cover a period of almost thirty years, from 1932 to Camus?s untimely death in 1960. Because Camus destroyed the earlier correspondence he received, the first twenty-six letters in the volume are his only; the full begins in 1940. ø These enlightening letters offer invaluable glimpses into the development of Camus?s aesthetic ideas, literary production, and political stance. In contrast to the correspondence of Grenier, who throughout remains somewhat reticent about his life and doubtful about himself and his works, Camus?s letters are a window into his most profound thoughts and sensitivities, delving deeply into his psyche and, at times, revealing a side of the writer unfamiliar to us. Undoubtedly they allow us a better understanding of Albert Camus, the man and the artist. This checklist attempts to identify and to provide information concerning new plays and entertainments presented on the major London stages during the period 1700-1737. The termini arise for two equally significant but very different reasons. The earlier terminus

is simply the stopping point of the *Annals of English Drama 1700-1737* and other works. To begin in 1700 thus provides a logical continuation of important existing scholarship. The latter date arises from historical mandate. The Licensing Act of 1737 resulted in an immediate, negative influence on the production of new plays: what had been a flood of new productions before June of 1737 slowed to a trickle in the fall of that year and in subsequent seasons. Not until later in the century did anything like the vitality of the first 37 years reappear. A number of sources provided the titles for this checklist. William J. Burling culled *The London Stage* for possible new plays, searched eighteenth-century editions of plays (usually first editions) for related advertising notices by the publishers, and examined well-known contemporary lists. He also read extensively into 37 years' worth of eighteenth-century newspapers. By far the most profitable line of research, however, involved music reference sources, such as *The British Union-Catalogue of Early Printed Music*, Roger Fiske's seminal 1973 study of theater music, and various specialized works on such publishers as William Walsh. Also of interest and occasional aid were eighteenth-century songbooks, such as those by Thomas Durfey. The plays are presented in chronological order, keyed to *The London Stage*. The chronological listing has the additional virtue of providing a sense of on-going competition and theatrical trends, revealing "at a glance" the ebb and flow of an entire season. Each entry includes eight pieces of information: date of premiere, venue, title, author(s) or attribution, type of play (genre), publisher or printer, date of publication, and notes of interest on attribution, performance history, or secondary studies of these matters. To facilitate ease of cross-reference and to build upon the impressive body of work already completed, Checklist includes all London theaters of the period as selected by the editors of *The London Stage*: Drury Lane, Lincoln's Inn Fields, Covent Garden, Dorset Garden, the Royal Opera House in the Haymarket, Goodman's fields (both locations), the "Little" Haymarket Theatre, the York Buildings, James Street, and Richmond. Appendix A lists the entertainments appearing at the various fairs, taverns, schools, and other non-major theater locations of all kinds in the London environs. Numerous interesting cases of unproduced plays have led the author to create a sound special appendix (B) for them. An extensive index includes play titles and subtitles, playwrights, and related scholars. The writer Gabriel Audisio once called the Mediterranean a "liquid continent." Taking up the challenge issued by Audisio's phrase, Edwige Tamalet Talbayev insists that we understand the region on both sides of the Mediterranean through a "transcontinental" heuristic. Rather than merely read the Maghreb in the context of its European colonizers from across the Mediterranean, Talbayev compellingly argues for a transmaritime deployment of the Maghreb across the multiple Mediterranean sites to which it has been materially and culturally bound for millennia. The *Transcontinental Maghreb* reveals these Mediterranean imaginaries to intersect with Maghrebi claims to an inclusive, democratic national ideal yet to be realized. Through a sustained reflection on allegory and critical melancholia, the book shows how the Mediterranean decenters postcolonial nation-building projects and mediates the nomadic subject's reinsertion into a national collective respectful of heterogeneity. In engaging the space of the sea, the hybridity it produces, and the way it has shaped such historical dynamics as globalization, imperialism, decolonization, and nationalism, the book rethinks the very nature of postcolonial histories and identities along its shores. In this book, Joseph Dane critiques the use of material evidence in studies of manuscript and printed books by delving into accepted notions about the study of print culture. He questions the institutional and ideological presuppositions that govern medieval studies, descriptive bibliography, and library science. Dane begins by asking what is the relation between material evidence and the abstract statements made about the evidence; ultimately he asks how evidence is to be defined. The goal of this book is to show that evidence from texts and written objects often becomes twisted to support pre-existing arguments; and that generations of bibliographers have created narratives of authorship, printing, reading, and editing that reflect romantic notions of identity, growth, and development. The first part of the book is

dedicated to medieval texts and authorship: materials include Everyman, Chaucer's Legend of Good Women, the Anglo-Norman Le Seint Resurrection, and Adam de la Helle's Le Jeu de Robin et Marion. The second half of the book is concerned with abstract notions about books and scholarly definitions about what a book actually is: chapters include studies of basic bibliographical concepts ("Ideal Copy") and the application of such a notion in early editions of Chaucer, the combination of manuscript and printing in the books of Colard Mansion, and finally, examples of the organization of books by an early nineteenth-century book-collector Leander Van Ess. This study is an important contribution to debates about the nature of bibliography and the critical institutions that have shaped its current practice. Through re-examination of colonial and post-colonial encounters, this collection of essays makes a strategic intervention into the current debate over the study of "Western Civilization." Together they question whether, at least since Columbus, "the West" has existed independent of its relations with those deemed Other. Writing French Algeria is a groundbreaking study of the European literary discourse on French Algeria between the conquest of 1830 and the outbreak of the Algerian War in 1954. For the first time in English, this intertextual reading reveals the debate conducted within Algeria - and between colony and metropole - that aimed to forge an independent cultural identity for the European settlers. Through astute discussions of various texts, Peter Dunwoodie maps the representation of Algeria both in the dominant nineteenth-century discourse of Orientalism, via the *littérature d'escale* of writers such as Gautier or Fromentin, and in the colonial writing of Louis Bertrand, Robert Randau, and the 'Algerianists' who played a critical role in the construction of the new 'Algerian'. Dunwoodie shows how this ultimate construction relied on an extremely selective process which marginalized the indigenous people of the Maghreb in order to rediscover the country's 'Latin' roots. The book also focuses on the dialogism operative in the works of *École d'Alger* writers like Gabriel Audisio, Albert Camus, and Emmanuel Roblès, interrogating the way in which their voices countered the closure of those earlier strategies and yet still articulated the unresolvable dilemma of an inherently unstable and impermanent minority whose identity remained grounded in otherness. A collection of essays on Debussy exploring his working methods, visual tastes and his performance practice.

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