

Naissance Du Pantheon Essai Sur Le Culte Des Grands Hommes Lesprit De La Cite French Edition

Socrates, son of Sophroniscus, of Alopece is arguably the most richly and diversely commemorated - and appropriated - of all ancient thinkers. Already in Antiquity, vigorous controversy over his significance and value ensured a wide range of conflicting representations. He then became available to the medieval, renaissance and modern worlds in a provocative variety of roles: as paradigmatic philosopher and representative (for good or ill) of ancient philosophical culture in general; as practitioner of a distinctive philosophical method, and a distinctive philosophical lifestyle; as the ostensible originator of startling doctrines about politics and sex; as martyr (the victim of the most extreme of all miscarriages of justice); as possessor of an extraordinary, and extraordinarily significant physical appearance; and as the archetype of the hen-pecked intellectual. To this day, he continues to be the most readily recognized of ancient philosophers, as much in popular as in academic culture. This volume, along with its companion, *Socrates in the Nineteenth and Twentieth Centuries*, aims to do full justice to the source material (philosophical, literary, artistic, political), and to the range of interpretative issues it raises. It opens with an Introduction surveying ancient accounts of Socrates, and discussing the origins and current state of the 'Socratic question'. This is followed by three sections, covering the Socrates of Antiquity, with perspectives forward to later developments (especially in drama and the visual arts); Socrates from Late Antiquity to medieval times; and Socrates in the Renaissance and Enlightenment. Among topics singled out for special attention are medieval Arabic and Jewish interest in Socrates, and his role in the European Enlightenment as an emblem of moral courage and as the clinching proof of the follies of democracy.

This book provides significant new insights into the Enlightenment in Portugal and its relationships with other European cultural movements using Eugénio dos Santos (1711–1760) as a common reference point. Eugénio dos Santos was a Portuguese architect and city planner who, among other projects, was responsible for the plans to rebuild Lisbon after the earthquake of 1st November 1755. His artistic and technical training, architectural production, aesthetic preferences and some of the books in his private library point to a person who embodied the transition between two moments in Portuguese culture, with their specific characteristics and particular reception of the practices and ideas that circulated among European intellectuals and practitioners. Over the 18 chapters of this volume, several specialists in different disciplinary areas discuss ideas, libraries, printed and handwritten documents, drawings, printing techniques, and architects, philosophers and writers of the 18th century, in order to offer a broad view of a time period closely associated with the construction of modernity. The thirty years Carlo Goldoni spent in Paris hold an ambiguous place in his career. The preface to his autobiography explicitly draws attention to France as

the site of his authorial glory, but elsewhere he dismisses his work for the Parisian Comédie-Italienne as a failure, and this view has come to dominate modern readings of his French experience. This study sets out to explore this apparent contradiction. By reading Goldoni's own contemporary and subsequent accounts through the lens of his context as a dramatic author in 1760s Paris, Jessica Goodman sheds new light on both his experience and critical reactions to that experience. A key part of this contextualisation is an examination of contemporary Comédie-Italienne archives, resulting in the most comprehensive existing account of this oft-neglected theatre and its authorial relations in the period. When material and artistic conditions at the Comédie-Italienne thwarted the self-fashioning strategies Goldoni had developed in Italy, he turned his attention to other areas of French life; notably the court and the Comédie-Française. Yet despite relative success in this regard, his career as an eclectic homme de lettres was lost in translation to posterity. In his French Mémoires, he constructed the claim of Parisian glory according to an out-dated understanding of what it meant to succeed in the French literary field, focusing predominantly on the power of Comédie-Française success. Ultimately, this construction was a failure: in modern France, Goldoni is remembered as a famous foreigner, not the consecrated French *littérateur* he believed he had become.

The dead of Paris, before the French Revolution, were most often consigned to mass graveyards that contemporaries described as terrible and terrifying, emitting "putrid miasmas" that were a threat to both health and dignity. In a book that is at once wonderfully macabre and exceptionally informative, Erin-Marie Legacey explores how a new burial culture emerged in Paris as a result of both revolutionary fervor and public health concerns, resulting in the construction of park-like cemeteries on the outskirts of the city and a vast underground ossuary. *Making Space for the Dead* describes how revolutionaries placed the dead at the center of their republican project of radical reinvention of French society and envisioned a future where graveyards would do more than safely contain human remains; they would serve to educate and inspire the living. Legacey unearths the unexpectedly lively process by which burial sites were reimaged, built, and used, focusing on three of the most important of these new spaces: the Paris Catacombs, Père Lachaise cemetery, and the short-lived Museum of French Monuments. By situating discussions of death and memory in the nation's broader cultural and political context, as well as highlighting how ordinary Parisians understood and experienced these sites, she shows how the treatment of the dead became central to the reconstruction of Parisian society after the Revolution.

In a work of lucid prose and striking originality, Bell offers the first comprehensive survey of patriotism and national sentiment in early modern France, and shows how the dialectical relationship between nationalism and religion left a complex legacy that still resonates in debates over French national identity today. Table of Contents: Preface Introduction: Constructing the Nation 1. The National and the

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Sacred 2. The Politics of Patriotism and National Sentiment 3. English Barbarians, French Martyrs 4. National Memory and the Canon of Great Frenchmen 5. National Character and the Republican Imagination 6. National Language and the Revolutionary Crucible Conclusion: Toward the Present Day and the End of Nationalism Notes Note on Internet Appendices and Bibliography Index Reviews of this book: Bell delineates the history of nationalism in France, tracing its origins to the 17th century. He shows how in 18th-century France, political and intellectual leaders made perfect national unity a priority, allowing the construction of the nation to take precedence over other political tasks. The goal was to provide all French people with the same language, laws, customs, and values. Bell argues that while the French leaders hoped that patriotism and national sentiment would replace religion as the binding force, it was actually religion that was a major (but not exclusive) factor in helping the French see the world around them. This period of history was the beginning of the first large-scale nationalist program. Bell also shows how the relationship between nationalism and religion contributes to the French national identity debate today. Bell's comprehensive and well-documented book is written in an accessible style...Recommended for French and European history collections. --Mary Salony, Library Journal Reviews of this book: At the center of Bell's subtle and intricate argument is religion. Religion, he suggests, was changing in the 18th century. And with men less likely to see God as an interventionist presence in their daily lives and more likely to stress God's distant, inscrutable quality, space was opened up for an autonomous realm of human action, described by a series of interconnected words: society, public opinion, civilization, fatherland and nation. --Richard Vinen, New York Times Book Review Reviews of this book: David Bell has interesting things to say about the French kindred and about an important aspect of their life together. The Cult of the Nation in France is about the way a particular kind of togetherness and a novel kind of identity were implanted, grew (and may have begun to wither) in France's fertile soil. The nation, he argues, is no spontaneous growth but a political artifact: not organic like a tree but constructed like a city. --Eugen Weber, Los Angeles Times Reviews of this book: Bell argues in his excellent analysis of the 18th-century conceptual birth of French nationalism that nationalism emerged at a point when French intellectuals increasingly came to see God as distant from human affairs and sought to separate religious passions from political life...A masterful, thought-provoking [study]. --P. G. Wallace, Choice Reviews of this book: This excellent book is at once a valuable account of the development of the concept of the nation in France and an important example of the use that can be made of the culture of print...Bell argues that right-wing nationalism has belonged consistently to a minority and that there has been a basic continuity in French republican nationalism over the past two centuries, views that not all will share, but arguments that testify to the importance of this well-crafted work. --Jeremy Black, History A notable addition to the expanding literature on nationalism in general

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and of French nationalism in particular, *The Cult of the Nation in France* explores how national affiliation became part of individual identity. It demonstrates the connections between nationalism and religion, without falling into the simple trap of treating nationalism as another religion. Against the present-day challenges faced by French republican nationalism, Bell insightfully examines the paradoxical process whereby the French came to posit themselves as a union of politically and spiritually like-minded citizens. --Joan B. Landes, Pennsylvania State University A formidably intelligent and beautifully written analysis of how the French came to perceive their nation as a political construction. Its breadth, together with its highly original discussion of the role of religion, makes *The Cult of the Nation in France* essential reading both for students of nationalism and for anyone wanting to understand current French debates on culture, ethnicity, and identity. --Linda Colley, London School of Economics and Political Science David Bell is one of the most talented young historians working in any field. This fascinating, brilliantly argued, and beautifully written study demonstrates the multi-stranded origins of the concept of the nation in France. Bell's major contribution is to place the timing of this crucial evolution well before the Revolution of 1789. He never loses sight of the linguistic and cultural complexity of France, bringing to a conclusion the story of French nationalism in our era. --John Merriman, Yale University

An illuminating study of the marriages and family lives of Diderot, Lavoisier, and other geniuses of the Age of Reason. We may imagine the lone scientific or philosophical genius generating insights in isolation—but in reality, the families of scientists and philosophers during the Enlightenment played a substantial role, not only making space for inquiry within the home but also assisting in observing, translating, calculating, and illustrating. *Sentimental Savants* is the first book to explore the place of the family among the savants of the French Enlightenment, a group that openly embraced their families and domestic lives, even going so far as to test out their ideas, from education to inoculation, on their own children. Meghan K. Roberts delves into the lives and work of such major figures as Denis Diderot, Emilie Du Chatelet, the Marquis de Condorcet, Antoine Lavoisier, and Jerome Lalande to paint a striking portrait of how sentiment and reason interacted in the eighteenth century to produce not only new kinds of knowledge but new kinds of families as well. “[A] well-crafted study...an important contribution to what Robert Darnton has called ‘the social history of ideas.’” —Choice

Sixteen years after René Descartes' death in Stockholm in 1650, a pious French ambassador exhumed the remains of the controversial philosopher to transport them back to Paris. Thus began a 350-year saga that saw Descartes' bones traverse a continent, passing between kings, philosophers, poets, and painters. But as Russell Shorto shows in this deeply engaging book, Descartes' bones also played a role in some of the most momentous episodes in history, which are also part of the philosopher's metaphorical remains: the birth of science, the rise

of democracy, and the earliest debates between reason and faith. Descartes' *Bones* is a flesh-and-blood story about the battle between religion and rationalism that rages to this day. A New York Times Notable Book

Much of the historiography on the age of democratic revolutions has seemed to come to a halt until recent years. Historians of this period have tried to develop new explanatory paradigms but there are few that have had a lasting impact. David A. Bell and Yair Mintzker seek to break through the narrow views of this period with research that reaches beyond the traditional geographical and chronological boundaries of the subject. *Rethinking the Age of Revolutions* brings together some of the most exciting and important research now being done on the French Revolutionary era, by prominent historians from North America and France. Adopting a variety of approaches, and tackling a wide variety of subjects, such as natural rights in the early modern world, the birth of celebrity culture and the phenomenon of modern political charisma, among others, this collection shows the continuing vitality and importance of the field. This is an important book not only for specialists, but for anyone interested in the origins of some of the most important issues in the politics and culture of the modern West.

Cet ouvrage invite à relire les grands textes des lumières, apporte un éclairage inédit sur l'histoire de la Révolution.

At just thirty years of age, Napoleon Bonaparte ruled the most powerful country in Europe. But the journey that led him there was neither inevitable nor smooth. This authoritative biography focuses on the evolution of Napoleon as a leader and debunks many of the myths that are often repeated about him. Sensational myths often propagated by Napoleon himself. Here, Philip Dwyer sheds new light on Napoleon's inner life, especially his darker side and his passions, to reveal a ruthless, manipulative, driven man whose character has been disguised by the public image he carefully fashioned to suit the purposes of his ambition. Dwyer focuses acutely on Napoleon's formative years, from his Corsican origins to his French education, from his melancholy youth to his flirtation with radicals of the French Revolution, from his first military campaigns in Italy and Egypt to the political-military coup that brought him to power in 1799. One of the first truly modern politicians, Napoleon was a master of spin, using the media to project an idealized image of himself. Dwyer's biography of the young Napoleon provides a fascinating new perspective on one of the great figures of modern history.

This book examines the career and publications of the French architect Julien-David Leroy (1724–1803) and his impact on architectural theory and pedagogy. Despite not leaving any built work, Leroy is a major international figure of eighteenth-century architectural theory and culture. Considering the place that Leroy occupied in various intellectual circles of the Enlightenment and Revolutionary period, this book examines the sources for his ideas about architectural history and theory and defines his impact on subsequent architectural thought. This book will be of key interest to graduate students and scholars of Enlightenment-era architectural history.

"Natural right - the idea that there is a collection of laws and rights based not on custom or belief but that are "natural" in origin - is typically associated with liberal politics and freedom. But during the French Revolution, this tradition was interpreted to justify the

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most repressive actions of the violent period known as the Terror." "In *The Terror of Natural Right*, Dan Edelstein argues that the revolutionaries used the natural right concept of the "enemy of the human race" - an individual who has transgressed the laws of nature and must be executed without judicial formalities - to authorize three-quarters of the deaths during the Terror. But the significance of the natural right did not end with its legal application. Edelstein argues that the Jacobins shared a political philosophy that he calls "natural republicanism," which assumed the natural state of society was a republic and that natural right provided its only acceptable laws. Ultimately, he argues that what we call the Terror was in fact only one facet of the republican theory that prevailed from Louis's trial until the fall of Robespierre." "A work of historical analysis, political theory, literary criticism, and intellectual history, *The Terror of Natural Right* challenges prevailing assumptions of the Terror to offer a new perspective on the Revolutionary period."--BOOK JACKET.

This book examines a range of visual images of military recruitment to explore changing notions of glory, or of *gloire*, during the French Revolution. It raises questions about how this event re-orientated notions of 'citizenship' and of service to 'la Patrie'. The opening lines of the *Marseillaise* are grandly declamatory: *Allons enfants de la Patrie/le jour de gloire est arrivé!* or, in English: *Arise, children of the Homeland/The day of glory has arrived!* What do these words mean in their later eighteenth-century French context? What was *gloire* and how was it changed by the revolutionary process? This military song, later adopted as the national anthem, represents a deceptively unifying moment of collective engagement in the making of the modern French nation. Valerie Mainz questions this through a close study of visual imagery dealing with the issue of military recruitment. From neoclassical painting to popular prints, such images typically dealt with the shift from civilian to soldier, focusing on how men, and not women, were called to serve the Homeland.

This work examines the role of language in forging the modern subject. Focusing on the idea of the "New Man" that has animated all revolutionaries, the present volume asks what it meant to define oneself in terms of one's class origins, gender, national belonging or racial origins.

From 1680 until the French Revolution, when legislation abolished restrictions on theatrical enterprise, a single theatre held sole proprietorship of Molière's works. After 1791, his plays were performed in new theatres all over Paris by new actors, before audiences new to his works. Both his plays and his image took on new dimensions. In *Molière, the French Revolution, and the Theatrical Afterlife*, Mechele Leon convincingly demonstrates how revolutionaries challenged the ties that bound this preeminent seventeenth-century comic playwright to the Old Regime and provided him with a place of honor in the nation's new cultural memory. Leon begins by analyzing the performance of Molière's plays during the Revolution, showing how his privileged position as royal servant was disrupted by the practical conditions of the revolutionary theatre. Next she explores Molière's relationship to Louis XIV, *Tartuffe*, and the social function of his comedy, using Rousseau's famous critique of Molière as well as appropriations of George Dandin in revolutionary iconography to discuss how Moliérian laughter was retooled to serve republican interests. After examining the profusion of plays dealing with his life in the latter years of the Revolution, she looks at the exhumation of his remains and their reentombment as the tangible manifestation of his

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passage from Ancien Régime favorite to new national icon. The great Molière is appreciated by theatre artists and audiences worldwide, but for the French people it is no exaggeration to say that the Father of French Comedy is part of their national soul. By showing how he was represented, reborn, and reburied in the new France—how the revolutionaries asserted his relevance for their tumultuous time in ways that were audacious, irreverent, imaginative, and extreme—Leon clarifies the important role of theatrical figures in preserving and portraying a nation's history.

Did women have an Enlightenment? This path-breaking volume of interdisciplinary essays by forty leading scholars provides a detailed picture of the controversial, innovative role played by women and gender issues in the age of light.

Nineteenth-century France grew fascinated with the local past. Thousands of citizens embraced local archaeology, penned historical vignettes and monographs, staged historical pageants, and created museums and pantheons of celebrities. Stéphane Gerson's rich, elegantly written, and timely book provides the first cultural and political history of what contemporaries called the "cult of local memories," an unprecedented effort to resuscitate the past, instill affection for one's locality, and hence create a sense of place. A wide range of archival and printed sources (some of them untapped until now) inform the author's engaging portrait of a little-known realm of Parisian entrepreneurs and middling provincials, of obscure historians and intellectual luminaries. Arguing that the "local" and modernity were interlaced, rather than inimical, between the 1820s and 1890s, Gerson explores the diverse uses of local memories in modern France—from their theatricality and commercialization to their political and pedagogical applications. *The Pride of Place* shows that, contrary to our received ideas about French nationhood and centralism, the "local" buttressed the nation while seducing Parisian and local officials. The state cautiously supported the cult of local memories even as it sought to co-opt them and grappled with their cultural and political implications. The current enthusiasm for local memories, Gerson thus finds, is neither new nor a threat to Republican unity. More broadly yet, this book illuminates the predicament of countries that, like France, are now caught between supranational forces and a revival of local sentiments.

Recycling is not a concept that is usually applied to the eighteenth century. "The environment" may not have existed as a notion then, yet practices of re-use and transformation obviously shaped the early-modern world. Still, this period of booming commerce and exchange was also marked by scarcity and want. This book reveals the fascinating variety and ingenuity of recycling processes that may be observed in the commerce, crafts, literature, and medicine of the eighteenth century. Recycling is used as a thought-provoking means to revisit subjects such as consumption, the new science, or novel writing, and cast them in a new light where the waste of some becomes the luxury of others, clothes worn to rags are turned into paper and into books, and scientific breakthroughs are carried out in old kitchen pans.

Genius. With hints of madness and mystery, moral license and visionary force,

the word suggests an almost otherworldly power: the power to create, to divine the secrets of the universe, even to destroy. Yet the notion of genius has been diluted in recent times. Today, rock stars, football coaches, and entrepreneurs are labeled 'geniuses,' and the word is applied so widely that it has obscured the sense of special election and superhuman authority that long accompanied it. As acclaimed historian Darrin M. McMahon explains, the concept of genius has roots in antiquity, when men of prodigious insight were thought to possess—or to be possessed by—demons and gods. Adapted in the centuries that followed and applied to a variety of religious figures, including prophets, apostles, sorcerers, and saints, abiding notions of transcendent human power were invoked at the time of the Renaissance to explain the miraculous creativity of men like Leonardo and Michelangelo. Yet it was only in the eighteenth century that the genius was truly born, idolized as a new model of the highest human type. Assuming prominence in figures as varied as Newton and Napoleon, the modern genius emerged in tension with a growing belief in human equality. Contesting the notion that all are created equal, geniuses served to dramatize the exception of extraordinary individuals not governed by ordinary laws. The phenomenon of genius drew scientific scrutiny and extensive public commentary into the 20th century, but it also drew religious and political longings that could be abused. In the genius cult of the Nazis and the outpouring of reverence for the redemptive figure of Einstein, genius achieved both its apotheosis and its Armageddon. The first comprehensive history of this elusive concept, *Divine Fury* follows the fortunes of genius and geniuses through the ages down to the present day, showing how—despite its many permutations and recent democratization—genius remains a potent force in our lives, reflecting modern needs, hopes, and fears.

Raconter: les heros de ce livre ne sont pas les philosophes, mais leurs biographes, auteurs d'une ample litterature cherchant a nommer les acteurs legitimes de la philosophie. Vivre: le mode de vie philosophique et ses motifs sont analyses comme autant de moyens d'action des biographes pour controler, de l'exterieur, le cours et la fortune des doctrines. Penser: la production biographique, par ses recouplements et ses contradctions multiples, designe les lieux problematiques et les enjeux de la philosophie en train de se faire. Les actions narratives des biographes ont puissamment contribue a la naissance de l'histoire de la philosophie . Elles sont certes devenues etrangeres a la discipline qui se pratique aujourd'hui sous ce nom; elles revelent pourtant la profonde transformation qui fait sortir la philosophie des universites au XVIIe siecle et l'a expose a de nouveaux espaces: cous, salons, marche du livre. L'etude, grace aux Vies de philosophes, de ce renouvellement des conditions sociales de l'exercice de la philosophie permet de penser autrement les rapports entre histoire de la philosophie, histoire litteraire et histoire sociale de la culture.

The Labor of the Mind plumbs the Enlightenment's social and cultural logic of conceiving the mind as manly; considers the textual representations of the manly mind; and examines the ways in which it was subverted or at least subtly

questioned.

De Diderot à Chateaubriand, on ne relève à première vue aucune continuité tant leurs œuvres sont réputées étrangères. À y regarder de près cependant, des " connivences secrètes " se font jour. Apparaissent alors des échos insoupçonnés mais néanmoins irréfutables, par quoi s'opère insensiblement le passage des Lumières au Romantisme. Pour mieux comprendre ces évolutions souterraines, un troisième écrivain est ici invoqué : Louis Sébastien Mercier qui a saisi tout le génie des deux autres et en qui Baudelaire voyait un incontestable précurseur. Il fallait aller lire, en quelque sorte, " dans les coins " pour repérer chez ces trois auteurs des œuvres drapeaux qui sont autant de manifestes. On y trouve des notions clefs qui leur sont communes et qui sont emblématiques de la révolution des formes littéraires : la ligne courbe et l'arabesque, le décousu et le disparate, le composite et les " stromates ", comme la " bigarrure " héritée de Montaigne. À quoi s'ajoutent un goût de la " vitesse " et une prise en compte du visuel qu'on peut qualifier de modernes. Pour Sainte-Beuve, ces écrivains n'ont jamais procuré que des brochures, des pages ou des " beaux morceaux " sans donner aucun livre à proprement parler. Il conclut en mauvaise part que leurs œuvres sont irrémédiablement disjointes : c'est précisément par là qu'ils nous intéressent aujourd'hui.

Napoleon promoted and honored great men throughout his reign. In addition to comparing himself to various great men, he famously established a Legion of Honor on 19 May 1802 to honor both civilians and soldiers, including non-ethnically French men. Napoleon not only created an Irish Legion in 1803 and later awarded William Lawless and John Tennent the Legion of Honour; he also gave them an Eagle with the inscription "L'Indépendance d'Irlande." He awarded twenty-six of his generals the marshal's baton from 1804 to 1815, and in 1806, he further memorialized his soldiers by deciding to erect a Temple to the Glory of the Great Army, modeled on Ancient designs. From 1806 to 1815, Napoleon had more men interred in the Panthéon in Paris than any other French leader before or after him. In works of art depicting himself, Napoleon had his artists allude to Caesar, Charlemagne, and even Moses. Although the Romans had their legions, Pantheon, and temples in Ancient times and the French monarchy had their marshals since at least 1190, Napoleon blended both Roman and French traditions to compare himself to great men who lived in ancient and medieval times and to recognize the achievements of those who lived alongside him in the nineteenth century. Analyzing Napoleon's ever-changing personal cult of "great men," and his recognition of contemporary "great men" who contributed to European or even human civilization and not just French civilization, is original. While work does exist on the French cults of Greco-Roman antiquity and of "great men" prior to 1800, Napoleon appears only fleetingly in other discussions of the cult of great men. None of the burgeoning historiography adequately takes Napoleon's place in the story of this cult into perspective. This book serves as a further exploration of the cult of great men,

including its place in Napoleonic and European history and the alleged efforts of its members to enlighten the earth.

This innovative new book examines the ways in which writers' houses contribute to the making of memory. It shows that houses built or inhabited by poets and novelists both reflect and construct the author's private and artistic persona; it also demonstrates how this materialized process of self-fashioning is subsequently appropriated within various strategies and policies of cultural memory.

François Salignac de la Mothe-Fénelon, Archbishop of Cambrai (1651–1715) exerted a considerable influence on the development and spread of the Enlightenment. His most famous work, the Homeric novel *Les Aventures de Télémaque, Fils d'Ulysse* (1699), composed for the education of his pupil Duc de Bourgogne, was, after the Bible, the most widely read literary work in France throughout the eighteenth century. It was also translated and adapted into many other European languages. And yet oddly enough, the question as to why Fénelon's ideas resonated over such a wide span of space and time has as yet found no coherent and comprehensive answer. By taking Fénelon's intellectual influence as a matter of 'cultural translation', this anthology traces the reception of Fénelon and his multifaceted writings outside of France, and in doing so aims to enrich not only our understanding of the Enlightenment, but also of the thinker himself.

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This pioneering book chronicles the transformation of public art in eighteenth-century France. Erika Naginski appraises how the Enlightenment art of *res publica* intersected with historical forces, social movements, and continental philosophies that brought Western culture to the cusp of modernity.

Gonthier sets Montesquieu's work in the context of early eighteenth-century Anglo-French relations, taking a comparative approach to show how Montesquieu's engagement with English thought and writing persisted throughout his writing career. The impetus for literary creation has often been explained as an attempt to transcend the mortality of the human condition through a work addressed to future generations. Failing to obtain literal immortality, or to turn their hope towards the spiritual immortality promised by religious systems, literary creators seek a symbolic form of perpetuity granted to the intellectual side of their person in the memory of those not yet born while they write. In this book, Benjamin Hoffmann illuminates the paradoxes inherent in the search for symbolic immortality, arguing that the time has come to find a new answer to the perennial question: Why do people write? Exploring the fields of digital humanities and book history, Hoffmann describes posterity as a network of interconnected memories that constantly evolves by reserving a variable and continuously renegotiated place for works and authors of the past. In other words, the perpetual safeguarding of texts is delegated to a collectivity not only nonexistent at the moment when a writer addresses it, but whose nature is characterized by impermanence and instability. Focusing on key works by Denis Diderot, Étienne-Maurice Falconet, Giacomo Casanova, François-René de Chateaubriand, and Jean-Paul Sartre, Hoffmann considers the authors' representations of posterity, the representation of authors by posterity, and how to register and preserve works in the network of memories. In doing

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so, Hoffmann reveals the three great paradoxes in the quest for symbolic immortality: the paradoxes of belief, of identity, and of mediation. Theoretically sophisticated and convincingly argued, this book contends that there is only one truly serious literary problem: the transmission of texts to posterity. It will appeal to specialists in literature, in particular eighteenth-century French literature, as well as scholars and students of philosophy and book history.

"Drawing on a wide range of primary sources, Darrin M. McMahon shows that well before the French Revolution, enemies of the Enlightenment were warning that the secular thrust of modern philosophy would give way to horrors of an unprecedented kind. Greeting 1789, in turn, as the realization of their worst fears, they fought the Revolution from its onset, profoundly affecting its subsequent course. The radicalization - and violence - of the Revolution was as much the product of militant resistance as any inherent logic."--BOOK JACKET.

The Afterlives of the Terror explores how those who experienced the mass violence of the French Revolution struggled to come to terms with it. Focusing on the Reign of Terror, Ronen Steinberg challenges the presumption that its aftermath was characterized by silence and enforced collective amnesia. Instead, he shows that there were painful, complex, and sometimes surprisingly honest debates about how to deal with its legacies. As The Afterlives of the Terror shows, revolutionary leaders, victims' families, and ordinary citizens argued about accountability, retribution, redress, and commemoration. Drawing on the concept of transitional justice and the scholarship on the major traumas of the twentieth century, Steinberg explores how the French tried, but ultimately failed, to leave this difficult past behind. He argues that it was the same democratizing, radicalizing dynamic that led to the violence of the Terror, which also gave rise to an unprecedented interrogation of how society is affected by events of enormous brutality. In this sense, the modern question of what to do with difficult pasts is one of the unanticipated consequences of the eighteenth century's age of democratic revolutions.

Portraiture and Friendship in Enlightenment France examines how new and often contradictory ideas about friendship were enacted in the lives of artists in the eighteenth century. It demonstrates that portraits resulted from and generated new ideas about friendship by analyzing the creation, exchange, and display of portraits alongside discussions of friendship in philosophical and academic discourse, exhibition criticism, personal diaries, and correspondence. This study provides a deeper understanding of how artists took advantage of changing conceptions of social relationships and used portraiture to make visible new ideas about friendship that were driven by Enlightenment thought. Studies in Seventeenth- and Eighteenth-Century Art and Culture Distributed for the University of Delaware Press

The essays in this collection examine emotional responses to art and music, the role of emotions in contemporary notions of gender and sexuality and theoretical questions as to their use.

Publisher description

Although indisputably one of the most important thinkers in the Western intellectual tradition, Rousseau's actual place within that tradition, and the legacy of his thought, remains hotly disputed. Thinking with Rousseau reconsiders his contribution to this tradition through a series of essays exploring the relationship between Rousseau and

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other 'great thinkers'. Ranging from 'Rousseau and Machiavelli' to 'Rousseau and Schmitt', this volume focuses on the kind of intricate work that intellectuals do when they read each other and grapple with one another's ideas. This approach is very helpful in explaining how old ideas are transformed and/or transmitted and new ones are generated. Rousseau himself was a master at appropriating the ideas of others, while simultaneously subverting them, and as the essays in this volume vividly demonstrate, the resulting ambivalences and paradoxes in his thought were creatively mined by others.

We live in a world obsessed with abdomens. Whether we call it the belly, tummy, or stomach, we take this area of the body for granted as an object of our gaze, the subject of our obsessions, and the location of deeply felt desires. Diet, nutrition, and exercise all play critical roles in the development of our body images and thus our sense of self, not least because how we are made to feel about bodies (both our own and those of others) is often grounded in dietary and lifestyle choices. *Cultures of the Abdomen* traces the history of social, cultural, and medical ideas about the stomach and related organs since the seventeenth century, and demonstrates that a focused study of the abdomen is necessary for understanding the deep historical meanings that underscore our contemporary obsessions with hunger, diet, fat, indigestion, and excretion. It locates that history from dietary ideals in early modern Europe to the vexing issue of American fat in the twenty-first century, surveying along the way developments in Britain, France, Germany, Italy, and Russia.

The story of how the concept of a pantheon, a building honouring great individuals, spread across Revolutionary Europe and interacted with socio-political and cultural changes. Analysing the canon and iconography of each pantheon, Bouwers shows how the commemoration of war and celebration of nationhood gave way to the protection of elite interests.

The first full-length, scholarly study of the Société des auteurs dramatiques (SAD), this book describes the form, the meaning, the achievements, and the failures of the first professional association for creative writers in European history. Founded by the well-known playwright Pierre-Augustin Caron de Beaumarchais in 1777 under the protection of prominent aristocrats at the court of King Louis XVI, the SAD comprised the playwrights most closely associated with the royal theater of the kingdom, the Comédie Française. Its two dozen members discussed and worked to advance both their collective interests under the royal theater regulations (which governed such issues of literary property, creative control, and remuneration) and to promote their public image as playwrights and men of letters more broadly - while at the same time competing with each other, sometimes intensely, for control over that image. Gregory Brown traces the story of the SAD from its conception in the mid-1770s through to the French Revolution, exploring first the Society's founding in 1777, then its trajectory until its dissolution at the end of 1780, and finally discusses a revival of the group during the Revolution. In each chapter, Brown analyzes the strategic efforts of Beaumarchais and his associates, to shape regulations and legislation concerning droits d'auteur (authorial remuneration and literary property) and their efforts to reshape the public status and identity of playwrights through correspondence, print and face-to-face encounters with the troupe of the Comédie Française, the theater's aristocratic supervisors at court, its lawyers and government administrators, its commercial publics, and other, authors. Brown argues

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against previous treatments of the SAD, which have presented it as a spontaneous, dissident challenge to constituted social and political authority under the Old Regime. He demonstrates instead how the SAD emerged from within existing lines of authority in e

What does it mean to be French? What constitutes Frenchness? Is it birth, language, attachment to republicanism, adherence to cultural norms? In contemporary France, these questions resonate in light of the large number of non-French and non-European immigrants, many from former French colonies, who have made France home in recent decades. Historically, French identity has long been understood as the product of a centralized state and culture emanating from Paris that was itself central to European history and civilization. Likewise, French identity in terms of class, gender, nationality, and religion mainly has been explained as a strong, indivisible core, against which marginal actors have been defined. This collection of essays offers examples drawn from an imperial history of France that show the power of the periphery to shape diverse and dynamic modern French identities at its center. Each essay explains French identity as a fluid process rather than a category into which French citizens (and immigrants) are expected to fit. In using a core/periphery framework to explore identity creation, *Views from the Margins* breaks new ground in bringing together diverse historical topics from politics, religion, regionalism, consumerism, nationalism, and gendered aspects of civic and legal engagement.

"The Kingdom of Man deserves an audience as wide as the author's great erudition, for Brague tells this familiar-enough story of decline in new ways culminating in a clear critique." —*Journal of Church and State*

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