

The book cover features a composite image. The background is a vast, undulating desert landscape with golden sand dunes under a hazy, warm sky. On the right side, there is a close-up, semi-transparent overlay of a woman's face. She has dark hair and is looking directly at the viewer with a somber expression. The title 'CAPTIVE' is written in large, white, serif capital letters across the top, with the author's name 'LOUISE MONAGHAN' in smaller, dark, serif capital letters above it.

LOUISE MONAGHAN

CAPTIVE

Le combat d'une mère
pour arracher sa fille
aux griffes d'une Syrie
à feu et à sang

JCLattès

Captive Essais Et Documents

JA Banks



Captive Essais Et Documents:

Cyclopaedia of Biblical, Theological, and Ecclesiastical Literature John McClintock, James Strong, 1890

Cyclopædia of Biblical, Theological, and Ecclesiastical Literature John McClintock, 1894 **Renseignements coloniaux et documents**, 1910 *Mémoires et documents* Musée social (Paris, France), 1887 *Dadaïsme, poignée de documents* (1916-1921) Margaret Hill Peoples, Richard Ashley Rice, 1923

A Catalogue of the Library of the Athenæum Athenæum Club (London, England). Library, 1860 *Athenaeum and Literary Chronicle*, 1900 **The School of Montaigne in Early Modern Europe** Warren Boutcher, 2017-03-09

This major two volume study offers an interdisciplinary analysis of Montaigne's Essais and their fortunes in early modern Europe and the modern western university. Volume one focuses on contexts from within Montaigne's own milieu and on the ways in which his book made him a patron author or instant classic in the eyes of his editor Marie de Gournay and his promoter Justus Lipsius. Volume two focuses on the reader-writers across Europe who used the Essais to make their own works from corrected editions and translations in print to life writing and personal records in manuscript. The two volumes work together to offer a new picture of the book's significance in literary and intellectual history. Montaigne's is now usually understood to be the school of late humanism or of Pyrrhonian scepticism. This study argues that the school of Montaigne potentially included everyone in early modern Europe with occasion and means to read and write for themselves and for their friends and family unconstrained by an official function or scholastic institution. For the Essais were shaped by a battle that had intensified since the Reformation and that would continue through to the pre-Enlightenment period. It was a battle to regulate the educated individual's judgement in reading and acting upon the two books bequeathed by God to man: the book of scriptures and the book of nature. These were becoming more accessible through print and manuscript cultures. But at the same time that access was being mediated more intensively by teachers such as clerics and humanists by censors and institutions by learned authors of past and present and by commentaries and glosses upon those authors, Montaigne enfranchised the unofficial reader-writer with liberties of judgement offered and taken in the specific historical conditions of his era. The study draws on new ways of approaching literary history through the history of the book and of reading. The Essais are treated as a mobile transnational work that travelled from Bordeaux to Paris and beyond to markets in other countries from England and Switzerland to Italy and the Low Countries. Close analysis of editions, paratexts, translations and annotated copies is informed by a distinct concept of the social context of a text. The concept is derived from anthropologist Alfred Gell's notion of the art-nexus: the specific types of actions and agency relations mediated by works of art understood as indexes that give rise to inferences of particular kinds. Throughout the two volumes the focus is on the particular nexus in which a copy, an edition, an extract is embedded and on the way that nexus might be described by early modern people. *The Athenaeum*, 1903 **Marcel Proust in the Light of William James** Marilyn M.

Sachs, 2013-11-29. For a century now scholars have searched for the source of Marcel Proust's startlingly innovative novel *la*

recherche du temps perdu Some have pointed to Henri Bergson Sigmund Freud or Paul Sollier Others have referenced the novels of Henry James But no one has focused on the more significant influence of the writings of Henry s older brother the psychologist and Harvard professor William James A close comparison reveals the degree to which Proust s novel stems from James s psychological and philosophical theories William James was a prominent member of the scientific medical and philosophical communities in Proust s Paris and was close friends with two men well known to Proust His works were translated into French and reviewed in French journals and newspapers This book discloses how Proust likely became familiar with William James and illustrates how James s writings were key to Proust s ability to craft the book he had been trying to write extending even to his use of similar language and imagery and a narrative schema that arguably mimics James s descriptions of consciousness perception and memory Proust s hero assiduously explores the vague uncertain relational aspects of experience the trials and comforts of habit the salvational potential of memory the moral aspects of personal history teeming with impression and desire these are the truths of human psychology and behavior theorized by William James and made fictional flesh in Proust s rendition of lived experience The Athenaeum James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1900 **Les Livres disponibles** ,2004 La liste exhaustive des ouvrages disponibles publi s en langue fran aise dans le monde La liste des diteurs et la liste des collections de langue fran aise *Celebrating the Marvellous* Neil Spiller, 2018-03-06 We are entering a new era of architecture that is technologically enhanced virtual and synthetic Contemporary architects operate in a creative environment that is both real and digital mixed augmented and hybridised This world consists of ecstasies fears fetishisms and phantoms processes and spatiality that can best be described as Surrealist Though too long dormant Surrealism has been a significant cultural force in modern architecture Founded by poet Andr Breton in Paris in 1924 as an artistic intellectual and literary movement architects such as Le Corbusier Diller Scofidio Bernard Tschumi and John Hejduk realised its evocative powers to propel them to starchitect status Rem Koolhaas most famously illustrated Delirious New York 1978 with Madelon Vriesendorp s compelling Surrealist images Architects are now reviving the power of Surrealism to inspire and explore the ramifications of advanced technology Architects studios in practices and schools are becoming places where nothing is forbidden Architectural languages and theories are mashed together approaches are permissively appropriated and styles are not mutually exclusive Projects are polemic postmodern and surreally media savvy Today s architects must compose space that operates across the spatial spectrum Surrealism with its multiple readings of the city its collage semiotics its extruded forms and artificial landscapes is an ideal source for contemporary architectural inspiration Contributors include Bryan Cantley Nic Clear James Eagle Natalie Gall Mark Morris Dagmar Motycka Weston Alberto Perez Gomez Shaun Murray Anthony Vidler and Elizabeth Anne Williams Featured architects Nigel Coates Hernan Diaz Alonso Perry Kulper and Mark West **The**

Encyclopædia Britannica ,1911 *Canadiana* ,1984 *The Encyclopædia Britannica* Hugh Chisholm,James Louis Garvin,1925 **second supplement to the catalogue of the library** ,1859 Catalogue of the Guildhall Library of the City of London Guildhall (London). - Library,1889 *Bulletin of the New York Public Library* New York Public Library,1909
Includes its Report 1896 19 **Catalogue of the Library of the Corporation of the City of London. Instituted in the Year 1824: M-Z and additions to June, 1889** Guildhall Library (London, England),1889

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