
Ca Ca Tome 1 Imaginaire

Mémoires

Interactions with a Violent Past

Fictions of the Cosmos

IBSS: Political Science: 2002 Vol.51

Volume 19, Tome VI: Kierkegaard Bibliography

Homer, Parmenides, and the Road to Demonstration

Quebec Cinema in the 21st Century

Mémoires de l'Académie des sciences de l'Institut de France

Education in France

eCulture, the final utopia

Théorie des fonctions de variables imaginaires

Traité des sections coniques et introduction à la théorie des formes algébriques

Plutarch and his Contemporaries

The Anticipation Novelists of 1950s French Science Fiction

Islamic Heritage Architecture and Art

Cinema of Pain

Information Sur Les Sciences Sociales

Revue Roumaine de Mathématiques Pures Et Appliquées

Music and Theatre in France, 1600-1680

Histoire de l'Académie royale des sciences : année 1699-[année 1790] : avec les mémoires de mathématique et de physique pour la même année, tirés des registres de cete académie

International Bibliography of Political Science

Ça

Europe Et Les Réfugiés

Voyages imaginaires, songes, visions, et romans cabalistiques. Ornés de figures. Tome premier [-trente-sixieme]

Printing the Grand Manner

Annales Scientifiques de L'École Normale Supérieure

Oeuvres complètes de Niels Henrik Abel

Les généalogies imaginaires

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

The Oxford Handbook of Canadian Literature

Rivals and Conspirators

The Gendered Screen

Modern Peoplehood

Revue Roumaine de Mathématiques Pures Et Appliquées

Comparative Encounters Between Artaud, Michaux and the Zhuangzi

Histoire de l'Académie Royale des Sciences

Claude Simon

Leçons sur la géométrie: Traité des sections coniques et introduction à la théorie des formes algébriques

STARK CALEB

Mémoires Illuminuras

Les communautés humaines, les lignages ou les individus ont parfois la tentation de se donner des ascendances fabuleuses, fausses mais crédibles et efficaces, qui rehaussent leur dignité aux yeux de leurs contemporains. La construction de ces "généalogies imaginaires" a pu, selon les moments, les besoins et les individus, ou encore les valeurs dominantes du temps, s'inscrire dans deux ordres bien différents : celui du religieux qui amène à revendiquer une adhésion très ancienne à la religion dominante (ou la fidélité à sa forme la plus pure) ; celui de la culture laïque, qui affectionne les ascendances légendaires propres à légitimer les vertus que l'on revendique pour soi-même. De Benedict Anderson à Pierre Nora ou Colette Beaune, les études sur la naissance des identités nationales ont pris en compte cette dimension. Ici, en dehors des identités nationales, d'autres niveaux de l'appartenance identitaire sont explorés : en deçà, celui de l'appartenance locale ou ethnique ; au-delà, celui de la place que l'on se donne, à l'époque moderne, au sein d'une chrétienté qui se fragmente ou, un peu plus tard, de tel ou tel empire qui se disloque. L'analyse a été centrée sur les sociétés européennes qui se sont étendues de part et d'autres des mers et, à travers quelques exemples, elle a également pris en compte les redéfinitions identitaires de groupes colonisés. La vigueur des patriotismes locaux, les défis liés aux déplacements des migrants et à leur enracinement outre mer, les défis lancés aux peuples dominés, nous offrent en effet un beau terrain d'observation.

Interactions with a Violent Past University of Chicago Press

The long tradition of Kierkegaard studies has made it impossible for individual scholars to have a complete overview of the vast field of Kierkegaard research. The large and ever increasing number of publications on Kierkegaard in the languages of the world can be simply bewildering even for experienced scholars. The present work constitutes a systematic bibliography which aims to help students and researchers navigate the seemingly endless mass of publications. The volume is divided into two large

sections. Part I, which covers Tomes I-V, is dedicated to individual bibliographies organized according to specific language. This includes extensive bibliographies of works on Kierkegaard in some 41 different languages. Part II, which covers Tomes VI-VII, is dedicated to shorter, individual bibliographies organized according to specific figures who are in some way relevant for Kierkegaard. The goal has been to create the most exhaustive bibliography of Kierkegaard literature possible, and thus the bibliography is not limited to any specific time period but instead spans the entire history of Kierkegaard studies.

Fictions of the Cosmos NUS Press

This book is the first major study of Canadian women filmmakers since the groundbreaking *Gendering the Nation* (1999). The *Gendered Screen* updates the subject with discussions of important filmmakers such as Deepa Mehta, Anne Wheeler, Mina Shum, Lynne Stopkewich, Léa Pool, and Patricia Rozema, whose careers have produced major bodies of work. It also introduces critical studies of newer filmmakers such as Andrea Dorfman and Sylvia Hamilton and new media video artists. Feminist scholars are re-examining the ways in which authorship, nationality, and gender interconnect. Contributors to this volume emphasize a diverse feminist study of film that is open, inclusive, and self-critical. Issues of hybridity and transnationality as well as race and sexual orientation challenge older forms of discourse on national cinema. Essays address the transnational filmmaker, the queer filmmaker, the feminist filmmaker, the documentarist, and the video artist—just some of the diverse identities of Canadian women filmmakers working in both commercial and art cinema today.

IBSS: Political Science: 2002 Vol.51 Liverpool University Press

The volume puts into the spotlight overlaps and points of intersection between Plutarch and other writers of the imperial period. It contains twenty-eight contributions which adopt a comparative approach and put into sharper relief ongoing debates and shared concerns, revealing a complex topography of rearrangements and transfigurations of inherited topics, motifs, and ideas. Reading Plutarch alongside his contemporaries brings out distinctive features of his thought and uncovers peculiarities in his use of literary and rhetorical strategies, imagery, and

philosophical concepts, thereby contributing to a better understanding of the empire's culture in general, and Plutarch in particular.

Volume 19, Tome VI: Kierkegaard Bibliography Wilfrid Laurier Univ. Press

By exploring the intense interaction between painting and printmaking between art theory and unbridled artistic ambition, *Printing the Grand Manner* breaks new ground in its analysis of both the reproductive prints and Le Brun's original compositions. -
-Book Jacket.

Homer, Parmenides, and the Road to Demonstration BRILL
CONTENTS:

Quebec Cinema in the 21st Century Psychology Press

In today's academe, the fields of science and literature are considered unconnected, one relying on raw data and fact, the other focusing on fiction. During the period between the Renaissance and the Enlightenment, however, the two fields were not so distinct. Just as the natural philosophers of the era were discovering in and adopting from literature new strategies and techniques for their discourse, so too were poets and storytellers finding inspiration in natural philosophy, particularly in astronomy. A work that speaks to the history of science and literary studies, *Fictions of the Cosmos* explores the evolving relationship that ensued between fiction and astronomical authority. By examining writings of Kepler, Godwin, Hooke, Cyrano, Cavendish, Fontenelle, and others, Frédérique Aït-Touati shows that it was through the telling of stories—such as through accounts of celestial journeys—that the Copernican hypothesis, for example, found an ontological weight that its geometric models did not provide. Aït-Touati draws from both cosmological treatises and fictions of travel and knowledge, as well as personal correspondences, drawings, and instruments, to emphasize the multiple borrowings between scientific and literary discourses. This volume sheds new light on the practices of scientific invention, experimentation, and hypothesis formation by situating them according to their fictional or factual tendencies.

Mémoires de l'Académie des sciences de l'Institut de France
Wilfrid Laurier Univ. Press

This collection of ten chapters and three original interviews with

Québécois filmmakers focuses on the past two decades of Quebec cinema and takes an in-depth look at a (primarily) Montreal-based filmmaking industry whose increasingly diverse productions continue to resist the hegemony of Hollywood and to exist as a visible and successful hub of French-language – and ever more multilingual – cinema in North America. This volume picks up where Bill Marshall's 2001 Quebec National Cinema ends to investigate the inherently global nature of Quebec's film industry and cinematic output since the beginning of the new millennium. Through their analyses of contemporary films (*Une colonie*, *Avant les rues*, *Bon cop*, *bad cop*, *Les Affamés*, *Tom à la ferme*, *Uvanga*, among others), directors (including Xavier Dolan, Denis Côté, Sophie Desrape, Chloé Robichaud, Jean-Marc Vallée, and Monia Chokri) and genres (such as the buddy comedy and the zombie film), our authors examine the growing tension between Quebec cinema as a “national cinema” and as an art form that reflects the transnationalism of today's world, a new form of fluidity of individual experiences, and an increasing on-screen presence of Indigenous subjects, both within and outside the borders of the province. The book concludes with specially conducted interviews with filmmakers Denis Chouinard, Bachir Bensadekk, and Marie-Hélène Cousineau, who provide their views and insights on contemporary Quebec filmmaking.

Education in France Liverpool University Press

Once the State-run Salon in Paris closed, an array of independent Salons mushroomed starting with the French Artists Salon and Women's Salon in 1881 followed by the Independent Artists' Salon, National Salon of Fine Arts and Autumn Salon. Offering an unparalleled choice of art identities and alliances, together with undreamed-of opportunities for sales, commissions, prizes and art criticism, these great Salons guaranteed the centripetal and centrifugal power of Paris as the “modern art centre”. Lured by the prospect of being exhibited annually in Salons the size of Biennales today, a huge number and national diversity of artists, from the Australian Rupert Bunny to the Spaniards Pablo Picasso and Juan Gris, flocked to Paris. Yet by no means were these Salons equal in power, nor did they work consensually to forge this “modern art centre”. Formed on the basis of their different cultural politics, constantly they rivalled one another for State acquisitions and commissions, exhibition places and spaces, awards, and every other means of enhancing their legitimacy. By

no means were the avant-garde salons those that most succeeded. Instead, as this culturo-political history demonstrates, the French Artists' and National Fine Art Salons were the most successful, with the genderist French Artists' Salon being the most powerful and “official”. Despite the renown today of Neo-Impressionism, Art Nouveau, Fauvism, Cubism and Orphism, the most powerful artists in this “modern art centre” were not Sonia Delaunay, Émile Gallé, Paul Signac, Henri Matisse or even Picasso but such Academicians as Léon Bonnat, William Bouguereau, Fernand Cormon, Edouard Detaille, Gabriel Ferrier, Jean-Paul Laurens, Luc-Oliver Merson and Aimé Morot, who exhibited at the “official” Salon supported by the machinery of the State. In its exposure of the rivalry, conflict and struggle between the Salons and their artists, this is an unprecedented history of dissension. It also exposes how, just below the welcoming internationalist veneer of this “modern art centre”, intense persecutionist paranoia lay festering. Whenever France's “civilizing mission” seemed culturally, commercially or colonially threatened, it erupted in waves of nationalist xenophobia turning artistic rivalry into bitter enmity. In exposing how rivals became transmuted into conspirators, ultimately this book reveals a paradox resonant in histories that celebrate the international triumph of French modern art: that this magnetic “centre”, which began by welcoming international modernists, ended by attacking them for undermining its cultural supremacy, contaminating its “civilizing mission” and politically persecuting the very modernist culture for which it has received historical renown.

eCulture, the final utopia Taylor & Francis

The Second and Third Indochina Wars are the subject of important ongoing scholarship, but there has been little research on the lasting impact of wartime violence on local societies and populations, in Vietnam as well as in Laos and Cambodia. Today's Lao, Vietnamese and Cambodian landscapes bear the imprint of competing violent ideologies and their perilous material manifestations. From battlefields and massively bombed terrain to reeducation camps and resettled villages, the past lingers on in the physical environment. The nine essays in this volume discuss post-conflict landscapes as contested spaces imbued with memory-work conveying differing interpretations of the recent past, expressed through material (even, monumental) objects, ritual performances, and oral narratives (or silences). While

Cambodian, Lao and Vietnamese landscapes are filled with tenacious traces of a violent past, creating an unsolicited and malevolent sense of place among their inhabitants, they can in turn be transformed by actions of resilient and resourceful local communities.

Théorie des fonctions de variables imaginaires Routledge
Mémoires de la classe des sciences mathématiques et physiques de l'Institut national de France

Traité des sections coniques et introduction a la théorie des formes algébriques Odile Jacob

Originally published in 1881, these are the collected works of the Norwegian mathematician Niels Henrik Abel (1802-29).

Plutarch and his Contemporaries Cambridge University Press

This collection of essays celebrates the work of the French Nobel prize-winning novelist Claude Simon. Scholars reconsider the fifty years of Simon's fiction in the light of his large-scale autobiographical novel, *'Le Jardin des Plantes'* (1997). From a variety of perspectives - postmodernist, psychoanalytic, aesthetic - chapters reflect on the central paradox of Simon's work: his writing and rewriting of an experience of war so disruptive and traumatic that words can never be adequate to communicate it.

The Anticipation Novelists of 1950s French Science Fiction Presses universitaires de Rouen et du Havre

Many scholars, practitioners, and policy-makers in the cultural sector argue that Canadian cultural policy is at a crossroads: that the environment for cultural policy-making has evolved substantially and that traditional rationales for state intervention no longer apply. The concept of cultural citizenship is a relative newcomer to the cultural policy landscape, and offers a potentially compelling alternative rationale for government intervention in the cultural sector. Likewise, the articulation and use of cultural indicators and of governance concepts are also new arrivals, emerging as potentially powerful tools for policy and program development. Accounting for Culture is a unique collection of essays from leading Canadian and international scholars that critically examines cultural citizenship, cultural indicators, and governance in the context of evolving cultural practices and cultural policy-making. It will be of great interest to scholars of cultural policy, communications, cultural studies, and public administration alike.

Islamic Heritage Architecture and Art Harvard University Press

In modern states, John Lie argues, ideas of race, ethnicity, and nationality can be subsumed under the rubric of peoplehood. He argues indeed, that the modern state has created the idea of peoplehood. That is, the seemingly primitive, atavistic feelings of belonging associated with ethnic, racial, and national identity are largely formed by the state. Not only is the state responsible for the development and nurturing of these feelings, it is also responsible for racial and ethnic conflict, even genocide. When citizens think of themselves in terms of their peoplehood identity, they will naturally locate the cause of all troubles--from neighborhood squabbles to wars--in racial, ethnic, or national attitudes and conflicts. Far from being transhistorical and transcultural phenomena, race, ethnicity, and nation, Lie argues, are modern notions--modernity here associated with the rise of the modern state, the industrial economy, and Enlightenment ideas.

Cinema of Pain Oxford University Press

Following World War II, the Fleuve Noir publishing house published popular American genre fiction in translation for a French audience. Their imprint Anticipation specialized in science fiction, but mostly eschewed translations from English, preferring instead French work, thus making the imprint an important outlet for native French postwar ideas and aesthetics. This critical text examines in ideological terms eleven writers who published under the Anticipation imprint, revealing the way these writers criticized midcentury notions of progress while adapting and reworking American genre formats.

Information Sur Les Sciences Sociales McFarland

First published in 1952, the International Bibliography of the

Social Sciences (anthropology, economics, political science, and sociology) is well established as a major bibliographic reference for students, researchers and librarians in the social sciences worldwide. Key features * Authority : rigorous standards are applied to make the IBSS the most authoritative selective bibliography ever produced. Articles and books are selected on merit by some of the world's most expert librarians and academics. * Breadth : today the IBSS covers over 2000 journals - more than any other comparable resource. The latest monograph publications are also included. * International Coverage : the IBSS reviews scholarship published in over 30 languages, including publications from Eastern Europe and the developing world. * User friendly organization : all non-English titles are word sections. Extensive author, subject and place name indexes are provided in both English and French. Place your standing order now for the 2002 volumes of the the IBSS Anthropology : 2002 Vol.48 December 2002: 234x156: 0-415-32634-6: u195.00 Economics : 2002 Vol.51 December 2002: 234x156: 0-415-32635-4: u195.0 0 Political Science : 2002 Vol.51 December 2002: 234x156: 0-415-32636-2: u195.00 Sociology : 2002 Vol.52 December 2002: 234x156: 0-415-32637-0: u195.00 *Revue Roumaine de Mathématiques Pures Et Appliquées* Getty Publications

IBSS is the essential tool for librarians, university departments, research institutions and any public or private institution whose work requires access to up-to-date and comprehensive knowledge of the social sciences.

Music and Theatre in France, 1600-1680 Cambridge University Press

During the course of the 17th century, the dramatic arts reached

a pinnacle of development in France; but despite the volumes devoted to the literature and theatre of the ancien régime, historians have largely neglected the importance of music and dance. This study defines the musical practices of comedy, tragicomedy, tragedy, and mythological and non-mythological pastoral drama, from the arrival of the first repertory companies in Paris until the establishment of the Comédie-Française. *Histoire de l'Académie royale des sciences : année 1699-[année 1790] : avec les mémoires de mathématique et de physique pour la même année, tirés des registres de cete académie* Routledge "The encounter between different minds and perspectives across time and space has always haunted the literary and philosophical imagination. Just such an encounter is staged and played out in this comparative study, which connects the twentieth-century Francophone writers Antonin Artaud (1896-1948) and Henri Michaux (1899-1984) with the ancient Chinese text Zhuangzi (c. 4th-3rd century BCE). These disparate texts are bridged by questions that draw them into close dialogue: how can Artaud and Michaux, who read about and admired ancient Chinese literature and culture, be rethought through certain philosophical concerns that the Zhuangzi raises? If the points of conceptual intersection focus on rationality, cosmology and ethics, what can they tell us about these important issues? By imagining, constructing and developing this thought-encounter, Li re-envisages Artaud, Michaux and the Zhuangzi through the kaleidoscope of comparative interpretation, juxtaposing and recombining ideas and contexts to form new patterns and meanings. Xiaofan Amy Li is Junior Research Fellow in Comparative Literature and Translation at St Anne's College, Oxford University."