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# Igitur Ou La Folie Da Elbehnon

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Phenomenology and Eschatology  
The Other Writing  
Frameworks for Mallarmé  
Philosophers' Poets  
Die Neueren Sprachen  
Mallarmé and the Poetics of Everyday Life  
Mallarmé's Ideas in Language  
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The Idea of Decadence in French Literature,  
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French Literature: A Very Short Introduction  
The Power of Phantasm in Stéphane Mallarmé's  
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The Orphic Moment  
Lebens- und glaubensprobleme aus dem zeitalter  
der renaissance  
Australian Journal of French Studies  
French XX Bibliography

*Igitur Ou La  
Folie Da  
Elbehnon*

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## **PHELPS MAXIMUS**

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University of Chicago  
Press  
The first book-length  
study of Samuel  
Beckett's complete  
poetry, combining new  
work from major

literature critics and  
new critical  
perspectives.  
*Phenomenology and  
Eschatology* University  
of Chicago Press  
This book examines  
Orpheus as a figure  
who bridges the  
experience of the  
Greek tribal shaman  
and the modern poet

Stéphane Mallarmé, the father of modernism. First mentioned in 600 B.C., Orpheus was present at the moment when the Apolline forms of western culture were being encoded. He appears again at the opposite moment embodied in the language-crisis at the end of the nineteenth century, which inaugurated the break-up of those forms and ushered in the Dionysian. Mallarmé's "Orphic Moment," when Orpheus's scattered limbs first begin to stir back to life, enacts a dance at the boundary of Apollo and Dionysos, marking the collapse of Apolline form back into its Dionysian ground in Nietzsche's *The Birth of Tragedy*.  
The Other Writing

Reaktion Books  
Seminar paper de l'année 2006 dans le domaine Etudes des langues romanes - Français - Littérature, note: gut, Université Paris-Sorbonne (Paris IV), cours: Folies poétiques, 8 sources bibliographiques, langue: Français, résumé "Igitur", un conte philosophique inachevé, c'était publié en 1925 après la mort de Mallarmé en 1898, par le Docteur Bonniot, qui travailla avec la fille du poète et qui l'épousa en 1901. Le docteur Bonniot situe la composition entre les années 1867 et 1870, mais les thèmes d'inspiration peuvent remonter à l'époque de Besançon, même si le texte a été développé à Avignon. Or, cette édition, reprise dans la Pléiade de 1945, est

une reconstitution qui tend à donner l'illusion d'une continuité narrative, ce qui est faux. En réalité, les fragments ne sont pas tous élaborés au même niveau, voire, quelquefois ils montrent une certaine discontinuité qui rend une interprétation parfois assez difficile. C'est la raison pour laquelle dans les chapitres suivantes, nous examinerons quelques aspects du conte dans le détail. (D'ailleurs, il y a peu d'espoir d'éclairer jamais tous les détails.) Dans ce conte, Mallarmé se dépeint lui et son expérience spirituelle, vu la crise élémentaire qu'il a vécue pendant les années 1866- 1869 dans lesquelles il a rencontré le Néant par l'impuissance. L'impuissance, c'était la

hantise de toute sa vie. C'est aussi ce sentiment qui lui a fait comprendre l'engagement de ce refus de lui-même, illustré dans "Igitur". Mallarmé a voulu prendre conscience de la réalité des choses et de lui-même. Il ne s'est pas laissé tromper par les apparences, mais il a cherché quelle réalité se trouve derrière les apparences et l'automatisme du langage familier. Dans ce sens il a tenté de dépasser les apparences et de sortir du relatif pour conquérir l'absolu. Avec "Igitur", qui reprend le "ergo" (sum) cartésien, nous sommes invités à un voyage hallucinant de la logique dans l'univers métaphysique. C'est le doute de l'être à l'égard

Frameworks for Mallarmé Anthropos Editorial  
 In a new interpretation of a poet who has swayed the course of modern poetry--in France and elsewhere--James Lawler focuses on what he demonstrates is the crux of Rimbaud's imagination: the masks and adopted personas with which he regularly tested his identity and his art. A drama emerges in Lawler's urbane and resourceful reading. The thinking, feeling, acting Drunken Boat is an early theatrical projection of the poet's self; the Inventor, the Memorialist, and the Ing nu assume distinct roles in his later verse. It is, however, in *Illuminations* and *Une Saison en enfer* that Rimbaud enacts most

powerfully his grandiose dreams. Here the poet becomes Self Creator, Self-Critic, Self-Ironist; he takes the parts of Floodmaker, Oriental Storyteller, Dreamer, Lover; and he recounts his descent into Hell in the guise of a Confessor. In delineating and exploring the poet's "theatre of the self" Lawler shows us the tragic lucidity and the dramatic coherence of Rimbaud's work.

Philosophers' Poets  
 Associated University Presse  
 A concise and lively introduction to the world of French literature.-publisher description.

Die Neueren Sprachen  
 Manchester University Press  
 This book is concerned with the relocation of

the concept of the ordinary within the works of Stéphane Mallarmé (1842-98). It engages with much of Mallarmé's oeuvre, concentrating on the textual features which reveal that, even in his most difficult texts, the ordinary as conceptual tool, as textual matter and as contemporary environment is never dismissed, but re-invented and invested with new and lively meaning. The instability of the concept in the texts, its qualities which range from the threatening to the immensely fertile make it a particularly rewarding area of study, against the background of a critical corpus which has in the past seen Mallarmé's work at best as unconcerned with ordinary life, at worst

as irremediably removed from it. Here is presented for the first time a study of a metalanguage which appears surprisingly frequently in the Mallarmé corpus. The complex metaphorisation of the banal in Mallarmé's oeuvre, as well as the ideological discourse of the journalistic writings in their engagement with contemporary life are analysed and contribute to the demonstration of the existence within the corpus of an idealised ordinary world re-invented by the poet. *Mallarmé and the Poetics of Everyday Life* Berkeley : University of California Press  
 "In today's turbulent times few subjects deserve a closer scrutiny than the

interactions between violence and constructed environment. Modernity's contradictory histories laid bare the fact that it is impossible to consider architecture simply a benign, passive victim of humanity's violent vices. Built space is as capable of incarnating violent acts as enacting them, disciplining and silencing the subject in the process. In this compelling volume, some of the most incisive thinkers of contemporary architectural theory make manifest the intricacies of interrelations between architecture and violent events. Employing a wide variety of perspectives and methodical

approaches, the authors examine some of the most dramatic and unexpected instances of these vexing relations"--Back cover.

**Mallarmé's Ideas in Language** State

University of New York Press

If not simple opposition or simple juxtaposition, what is the relation between the writings to which Derrida and Levinas appose their signatures? What would each endorse in the writings of the other? What is it to sign and endorse? How does one assume responsibility, and how does one avoid assuming it? These are some of the probing questions that the prominent Continental philosopher John Llewelyn takes up in *Appositions*, which

brings together and synthesises fifteen essays written during the past twenty years. Drawing out the metaphor of the Greek letter chi, or "x," Llewelyn apposes the discussions of the two philosophers, applying their thought to one another. In considering the work of Derrida and Levinas from the points of view of philosophy, linguistics, logic, and theology, Llewelyn invokes a diverse array of philosophers, theologians, and literary figures, including Austin, Defoe, Hegel, Heidegger, Jankelevitch, Kant, Mallarme, Plato, Ponge, Ramsey, Rosenzweig, Russell, Saussure, and Valery. This book by a powerfully original thinker and first-rate

interpreter is essential reading for all those interested in the writings of Derrida and Levinas and in the ways in which their thinking intersects.

**Igitur, ou la Folie**

**d'Elbehnnon** Harvard University Press

Countering the conventional image of the deliberately obscure "ivory-tower poet," Frameworks for Mallarmé presents Stéphane Mallarmé as a journalist and critic who was actively engaged with the sociocultural and technological shifts of his era. Gayle

Zachmann introduces a writer whose aesthetic was profoundly shaped by contemporary innovations in print and visual culture, especially the nascent art of photography. She analyzes the

preeminence of the visual in conjunction with Mallarmé's quest for "scientific" language, and convincingly links the poet's production to a nineteenth-century understanding of cognition that is articulated in terms of optical perception. The result is a distinctly modern recuperation of the Horatian doctrine of *ut pictura poesis* in Mallarmé's poetry and his circumstantial writings.

Performance in the Texts of Mallarmé

Indiana University Press

Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about "Jewish music," which maintain that ethnic groups, nations, or religious communities

possess an essence that must manifest itself in art created by members of that group. Klára Móricz scrutinizes concepts of Jewish identity and reorders ideas about twentieth-century "Jewish music" in three case studies: first, Russian Jewish composers of the first two decades of the twentieth century; second, the Swiss American Ernest Bloch; and third, Arnold Schoenberg. Examining these composers in the context of emerging Jewish nationalism, widespread racial theories, and utopian tendencies in modernist art and twentieth-century politics, Móricz describes a trajectory from paradigmatic nationalist techniques, through assumptions

about the unintended presence of racial essences, to an abstract notion of Judaism.

### **Subjects of Terror**

Cambridge University Press

This book brings together a world-renowned collection of philosophers and theologians to explore the ways in which the resurgence of eschatological thought in contemporary theology and the continued relevance of phenomenology in philosophy can illuminate each other. Through a series of phenomenological analyses of key eschatological concepts and detailed readings in some of the key figures of both disciplines, this text reveals that phenomenology and

eschatology cannot be fully understood without each other: without eschatology, phenomenology would not have developed the ethical and futural aspects that characterize it today; without phenomenology, eschatology would remain relegated to the sidelines of serious theological discourse. Along the way, such diverse themes as time, death, parousia, and the call are re-examined and redefined. Containing new contributions from Jean-Yves Lacoste, Claude Romano, Richard Kearney, Kevin Hart and others, this book is necessary reading for anyone interested in the intersection of contemporary philosophy and

theology.  
Mallarmé as Hamlet  
Peter Lang  
Demenageries,  
Thinking (of) Animals  
after Derrida is a  
collection of essays on  
animality following  
Jacques Derrida's work.  
The Western  
philosophical tradition  
separated animals  
from men by excluding  
the former from  
everything that was  
considered "proper to  
man": laughing,  
suffering, mourning,  
and above all, thinking.  
The "animal" has  
traditionally been  
considered the  
absolute Other of  
humans. This radical  
otherness has served  
as the rationale for the  
domination,  
exploitation and  
slaughter of animals.  
What Derrida called "la  
pensée de l'animal"  
(which means both

thinking concerning  
the animal and "animal  
thinking") may help us  
understand differently  
such apparently human  
features as language,  
thought and writing. It  
may also help us think  
anew about such  
highly philosophical  
concerns as  
differences, otherness,  
the end(s) of history  
and the world at large.  
Thanks to the ethical  
and epistemological  
crisis of Western  
humanism, "animality"  
has become an almost  
fashionable topic.  
However,  
Demenageries is the  
first collection to take  
Derrida's thinking on  
animal thinking as a  
starting point, a way of  
reflecting not only on  
animals but starting  
from them, in order to  
address a variety of  
issues from a vast  
range of theoretical

perspectives: philosophy, literature, cultural theory, anthropology, ethics, politics, religion, feminism, postcolonialism and, of course, posthumanism.

**Catalog of Copyright Entries. Third Series**

Univ of California Press  
Jean-Luc Marion  
advances a controversial argument for a God free of all categories of Being. Taking a characteristically postmodern stance, Marion challenges a fundamental premise of both metaphysics and neo-Thomist theology: that God, before all else, must be. Rather, he locates a "God without Being" in the realm of agape, of Christian charity or love. This volume, the first translation into English of the work of

this leading Catholic philosopher, offers a contemporary perspective on the nature of God. "An immensely thoughtful book. . . . It promises a rich harvest. Marion's highly original treatment of the idol and the icon, the Eucharist, boredom and vanity, conversion and prayer takes theological and philosophical discussions to a new level."—Norman Wirzba, *Christian Century*  
*Music Lessons* SUNY Press  
The cult of decadence is usually dismissed as an eccentricity of French literature, a final twitter of Romantic neurosis, convulsing the lunatic fringe of letters during the last third of the nineteenth century.

However, the nineteenth century's preoccupation with decadence provides us with a key to the secret places of its thought, to all the obscure passages and backstairs behind the triumphant façade. Between 1814 and 1914, there was no sense of disaster, no tragic sense. Civilization had become a habit, a side product of political constitutions and applied science. History was viewed pragmatically: of what use were such traditional symbols as throne and altar? Both are essentially propitiatory, evidence of man's uneasy knowledge that power is dangerous and destiny implacable. And both seemed anachronisms in a

world where (it was thought) human reason had solved or would solve all the old problems. The theory of decadence is very largely a protest against this comfortable belief. Had the decadents not written, we should hardly suspect that the nineteenth century suffered from the same doubts and hesitations as all other ages, before and since. *Architecture and Violence* Librairie Droz In this book, the author discusses the sheer improbability of Mallarmé's joint concern with concepts, or ideas, on the one hand, and with language as it behaves within the constraints of poetic convention on the other. [Appositions of Jacques Derrida and Emmanuel](#)

Levinas BoD - Books on Demand

This interdisciplinary volume explores, analyzes, and celebrates intermedial processes. It investigates the dynamic relations between media in contemporary artistic productions such as digitalized poetry and installations or musical scores by Walter Steffens and Hugh Davies; in texts like Dieter Roth's diaries, Ror Wolf's guidebooks, Charles Baudelaire's art criticism, or Lewis Carroll's Alice books; and in inherently intermedial pieces like Stéphane Mallarmé's *Un Coup de Dés* and Augusto de Campos's poetry. Through distinct and diverse methodological approaches to intermedial inquiry, the

contributors probe multiple forms of interaction between media: adaptation, appropriation, transposition, transfer, recycling, grafting, recontextualization, intertextualization, transmedialization, and transcreation. In so doing, they offer perspectives which refine our understanding of the term 'medium' and demonstrate ways in which intermedial creations engage their audiences and stimulate creative responses. Written in honor of Claus Clüver, a groundbreaking leader in intermediality studies, the essays participate in and broaden the scope of current discourses in the international forum. The range of their subjects and

methodologies will interest literary scholars, art historians, musicologists, scholars of new media as well as those working in intermediality studies, word and image or word and music studies, and anyone whose interests cross traditional disciplinary boundaries.

**Baudelaire, le Grand-Crevard**

Copyright Office,  
Library of Congress  
First published in 1990,  
Philosophers' Poets is a collection of case studies of philosophers' readings of poets and other distinctive writers. There are those, for example, who find in literary examples ways of exploring the concrete significance of philosophical assertions or distinctions. Others

find in poetic discourse linguistic resources simply not available to philosophy, yet of vital importance to it. This is particularly true of philosophers of the limit, such as Heidegger, Derrida, Levinas and Adorno, for whom the very possibility of philosophy was in question. Despite the diversity of subjects covered, the collection maintains an integrity and identity. Above all, it shows how contemporary Continental philosophy raises the issue of philosophy and literature anew in a way that is appealing and challenging. [Catalog of Copyright Entries. New Series](#)  
New York : Russell & Russell  
Provides a listing available of books,

articles, and book reviews concerned with French literature since 1885. This work is a reference source in the study of modern French literature and culture. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema.

**Guillermo Valencia, 1989 ; Luis C. López, 1989 ; La elipse de**

**la codorniz, 1985-1999 ; El sueño ético en Atenas y otras prosas, 1993-2002** GRIN

Verlag

Un livre sur le poète Charles Baudelaire, sa vie et son oeuvre.

*The Idea of Decadence in French Literature, 1830-1900* EDITUM

Guillermo Valencia

(1989) - Luis C. López

(1989) - La elipse de la

codorniz (1985-1999) -

El sueño ético en

Atenas y otras prosas

(1993-2002).

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