

**Chapter 1 : calendrierdelascience.com - PDF Free Download**

*Over the past three decades, a rich body of scholarship has uncovered the crucial roles women played in seventeenth-century France, a period often reduced to "classical" male authors and "absolutist" kings. But the clearer perspective we now have of women has exposed the need to take a fresh look at.*

The ambitious programme of Du Bellay issued in no great and permanent result. There was no Pindar and no Virgil in their ranks, no Petrarch and no Milton. The fame even of the great Ronsard was to be shortlived. They breathed an Italian gravity and sweetness into French poetry which was not without its effect on the work even of their immediate successors; but they produced no poetry of such great and shining merits as to justify to these successors the violence they did in more than one way to the genius of the language and to the French love of sense, logic, and order. Of his life little need be said here. His merits as a poet were made known to Henri IV. The "poetic" which he taught, mainly through his criticism of Desportes [2] on whose work he made a close-running "commentaire" , and which he practised in his slowly elaborated Odes, was in part the protest of one imbued with a passionate jealousy for his native tongue, her idiom and nuances, against the innovations and licences of the Pleiad. Du Bellay and Ronsard had dreamed of creating a poetic style distinct in diction and idiom from the language of every day. Malherbe bluntly declared that for poetry, as for prose, the only rule was "proper words in proper places," and that the arbiter of propriety was usage. It was not the usage of the street but of the court which was his norm. The thought even of his finest laureate poems is commonplace if quite appropriate so far as it goes. One feels that each ode was probably drafted in prose before being elaborated in sonorous verse; for the splendour of the verse is the redeeming virtue of his work. He invented no new stanzas, but selected and embellished those of the Pleiad which were best suited to his oratorical style. Of his "sons," as Jonson Maynard and Racan. He insisted that the sense in every line should be complete, a rule fatal to lyrical inspiration, and his odes are strings of well-hammered commonplaces. He cultivated, besides the sonnet, the rondeau and the epigram. On his epigrams he rather plumed himself, but Malherbe declared that they wanted point. La Belle Vicille is perhaps the only poem he wrote in which there is a spark of passion. Racan was a careless writer, but with more of grace and charm than Maynard. He paraphrased the psalms in a variety of metres. There are touches of beautiful description in Les Bergeries, of which we shall have to speak again, and he composed some delightful odes in the lighter Epicurean vein of Horace. Other disciples of Malherbe are little more than names. It acted perhaps immediately in a negative way, helping with other influences to Classicism retarded and advanced. But his creed of purity, correctness, dignity, and harmony did not receive whole-hearted allegiance until, from the ferment of the first half of the century, the classical ideal took shape in the work of Corneille and the poets and dramatists who belong to the next volume of this series. It was opposed from two sides. Nevertheless, the influences which were to bring in time the triumph of classicism were either actually at work or rapidly taking shape. First and foremost of these is the social. The close of the civil wars made Paris the centre of a distinguished and brilliant society, in which poets and men of letters began for the first time to move, not in the feudal position of dependants on some great noble, as even Ronsard had done, but on a footing of equality. If rationalism, which was growing and was soon to take definite shape in the work of Descartes, may be described as the formal cause of the classical literature of the age of Louis XIV. Her sensitive and refined nature was repelled by the licentious morals and camp manners of the court of Henri IV. In France, as in England, as in Italy, as in Spain, poetry, lyric and dramatic, was infected by the passion for conceits—“not the metaphysical scholastic conceits with which Donne lightened and darkened English poetry, but the Marinistic conceit, super-refined, super-elegant, super-absurd refinements of compliment and flattery. But what was a symptom of decadence in Italian poetry was in French literature—“like euphuism at an earlier stage in English—“a symptom of a higher concern about style. But he is very unequal, and his odes to great men are as vapid and wearisome as the majority of such pieces at the time. In this rather tedious kind the best work was done by Paul Scarron, whose Typhon and Virgile travesti are still known. In short, he employed talents that might have done greater work to make himself the most amusing member of the society in which he moved. To amuse and to pay compliments is the

sole aim of his poems as of his letters. His verse-epistles are easy, natural, and gay. Artificiality was expelled from French poetry not by the reawakening of a purer and deeper poetic inspiration, but by the growing respect for good sense, logic, and order, and the consequent development in the drama of a style lucid and rhetorical rather than picturesque and lyrical. Of this style the great perfecter and master in the first half of the century was Pierre Corneille, of whose dramatic work we shall speak at length in the next chapter. His compliments are dull and awkward when he has not his heart in what he says. The explanation is to be found partly in the taste for the heroic, which was one aspect of the movement to elevate and refine social taste, an aspect most perfectly reflected in the work of "le grand Corneille," in great measure in the enthusiasm felt for the "heroic poem" of Italian literature and critical theory. It was a natural mistake to think that a better knowledge of poetic theory should produce better poetry, and the "rules" which critics and scholars had deduced from Aristotle, regarded as the mouthpiece of reason, were taken very seriously indeed. When the genius was wanting, the result is merely pedantic and tedious. Of those mentioned, the Saint Louis of the Jesuit Lemoyne who was, Boileau declared, too much of a poet to speak ill of, too much of a madman to praise is the best, flamboyant but imaginative in its descriptions, and sonorous in versification. Lignon, which he has made the scene of his romance, had an eventful career. He was educated by the Jesuits at Tournon, and was well versed in philosophy, mathematics, and languages, including Italian, Spanish, and German. The marriage was annulled by the Pope in He himself wrote an epic on the fortunes of the House of Savoy La Savoysiade, of which a fragment was published in and his principal work combined Italian and Spanish influences in a way that appealed powerfully to his country and generation. The action proceeds with the leisureliness of the sun across an orchard wall. Refined and adoring love is the key-note of the whole, broken only by the lively sallies of the inconstant Hylas, the most brightly drawn character in the romance. The secondary characters are better grouped around these. Nor are they Christian pastorals, as is sometimes said, but rather "novelle" more or less expanded, exemplary novels, as Cervantes called his, stories of incidents in real life narrated with a moral purpose, but with very considerable realistic vividness and psychological skill. Latin Argenis, proved in any degree rivals to the romance of love and gallantry. Historical epochs and characters are introduced, but the result is the wildest romantic travesty of history. All the heroes of antiquity, the Persian Cyrus and the Roman consul Brutus, the savage Tomyris and the chaste matron Lucretia, are equally gallant and refined, equally familiar with the geography of the "pays de tendre," all equally ready to compose high-flown speeches and madrigals. But the persons are so indistinctly and so romantically delineated that this additional interest is for us infinitesimal. The heroic romances are valuable reflections of the ideals and affectations of the day, but they cannot be used to throw light on incidents or characters. Of the authors mentioned, Gombauld stands somewhat by himself. The Polexandre retains much of the wilder improbabilities of the Amadis type, which, with the Greek romances and the fabulous geography still prevalent, was its principal source. The style is swollen and affected. They are endlessly long, one love-story passing into another in the most bewildering fashion, and all of a monotonous sameness; but his episodes are woven, as had never been done before, into a converging series, which ends in not one but a group of happy weddings. The cult of precious sentiment could no further go. But her tone is apologetic, and the last word on the heroic romance was spoken by Boileau. Its further development in the psychological romances of Marie de Lafayette belongs to the succeeding volume. The absurdity of the long-winded love romances, palpable enough to us, although the idealisation of Realistic Romance. Here also the influence of Spain was dominant. The picaresque romance, of which a full and trenchant description has been given by Mr Hannay, is the main source of the French realistic and satiric romances, although the best of the latter excel their originals as paintings of manners and as humorous amusing stories. This does not, of course, apply to the imitation of Cervantes. Le Berger Extravagant is the work of an acute and interesting mind, but it will not bear comparison for a moment with Don Quixote. The deeper influence of that great work was not felt till a later period. But the most elaborate and conscious exponent of realism in opposition to the idealism of the heroic and pastoral romances was Charles Sorel, the author of the Histoire Comique de Francion [11], greatly enlarged in, Le Berger Extravagant, and Polyandre This ridicule of romance is the sole purpose of Le Berger Extravagant, which was intended to be the Don Quixote of the pastoral. There is much that is clever and

amusing in its fantastic absurdities, but Sorel failed altogether to appreciate the noble art by which Cervantes preserves our respect and affection for the knight in his absurdities and misfortunes. In Francion Sorel conducts the picaresque hero, whose life he details from childhood, through an endless series of adventures, which afford an opportunity for the satiric portrayal of different classes—courtiers, pedants, peasants, Paris rogues, lawyers, and men of letters. We owe to Sorel a striking picture of the darker side of literary life in the seventeenth century, such as his great successor Smollett and many others were to give of the same life a century later. The incidents may amuse, the pictures of manners and the satire instruct, but the pleasure proper of the novel is not given unless the centre of our interest be the character and fortunes of the hero and those with whom his fate is involved. The pastoral and heroic romances, despite their absurdities, succeeded in arousing suspense in their readers. No realistic romance of the seventeenth century, excepting *Don Quixote* and, perhaps, *Le Roman Comique*, has a hero for whose fate we care two straws. But the most popular realistic romance of the period was the *Roman Comique* of Paul Scarron [12], famous as the husband of Madame de Maintenon, for the physical sufferings he endured with courage and gaiety, and as the author of the *Virgile Travesti* and some comedies in the same burlesque vein. It owes its popularity to the delightful gaiety with which the story is told,—if Sorel makes one think of Smollett, Scarron has a touch of Fielding,—the distinctness and interest of the characters, and also to the fact that the author succeeds to some extent in enlisting our sympathies for his hero, the wandering actor *Le Destin*. His story is doubtless of a kind more proper to the heroic than the realistic romance; but it may be questioned whether some degree of idealism, some heightening of the principal characters, is not essential to the success as romance even of the most realistic story. The first fifty years of the seventeenth century witnessed the formation and one might almost say Prose style. Faguet, "had prose writers and poets of genius writing in a fluctuating language, which they created as they used, which was not yet fixed and destined to remain the common patrimony of succeeding generations. The language as it can be spoken, and should be written, has for two and a half centuries been that which appears with the *Cid* for poetry, with the *Provinciales* for prose. Thereafter he withdrew from public life, settled at his country-seat on the Charente, and spent his life in elaborating and polishing his letters and occasional treatises, political, religious, and critical, of which the most ambitious were *Le Prince* and the *Socrate Chrestien*. The first collection appeared in Balzac was as devoted to style for its own sake as Malherbe, and had the same narrow oratorical ideal of correctness, the same devotion to order, dignity, and sonorous rhythm. It is well for a writer to have something to say, but for one whose chief function is to attune his medium it is also well not to have too much. Balzac could hardly have made his periods so uniformly musical if he had been striving to utter the thoughts of Montaigne or Descartes. The one theme on which he writes with freshness and with his eye on the object is literature. The second great shaper Descartes. It was when in winter quarters in Germany that he conceived his "method," and tested it by elaborating the application of algebra to geometry. He visited Switzerland and Italy, and returned to Paris in , where he spent two years hidden from his friends, immersed in study and reflection. In he migrated to Holland, which became his headquarters until , when he accepted the invitation of the Queen of Sweden and removed to Stockholm, where he died in the following year. A great part of his subsequent writing consisted of replies to objections and learned correspondence. Descartes is the greatest and completest representative of the rationalism which was the chief though Rationalism. He did on a larger scale and in the region of philosophy the work of selection and ordering which Malherbe and Balzac were doing for style in verse and prose. Rational and ordered truth is an important constituent of the classical ideal in French literature and criticism, but it is not the whole of that ideal, which includes the dignity and elegance that mark it as the product of a polite and cultured society nourished on the literature of antiquity. Besides some scientific letters, only the *Lettres Provinciales* were published in his lifetime.

## Chapter 2 : Analyse du poème "Belle matineuse" de Vincent voiture - Mémoire - Roi

*"Over the past three decades, a rich body of scholarship has uncovered the crucial roles women played in seventeenth-century France, a period often reduced to "classical" male authors and "absolutist" kings.*

## Chapter 3 : Le style de Vincent Voiture: une esthétique galante - Sophie Rollin - Google Books

*Vincent Voiture, né en Amiens et mort le 26 mai à Paris, était un poète et prosateur français. Fils d'un marchand de vins qui suivait la cour, il fit ses études à Paris et gagna la protection de Gaston d'Orléans, frère du roi, en lui adressant une pièce de vers à l'âge de seize ans. Ce prince le nomma contrôleur général de sa maison, puis introducteur des ambassadeurs.*

## Chapter 4 : Le Salon Des Lettres: La Préciosité et ses Précieuses

*Hommes de lettres, some from the middle class, were an essential part of salon life, the most eloquent example being the poet Vincent Voiture, the son of a wine merchant, who said he had been "regenerated".*

## Chapter 5 : Les Précieuses (Préciosité) et les salons by Ryan Tomlinson on Prezi

*Ce courtisan, la poésie faite de recherche, de maniérisme et de galanterie, qui ne veut pas publier ses œuvres de son vivant, est considéré comme très habile dans les genres poétiques mineurs.*

## Chapter 6 : The First Half of the Seventeenth Century/Chapter 6 - Wikisource, the free online library

*C'est dans les salons tenus par des femmes de l'aristocratie parisienne qu'éclot la préciosité. Il existe deux centres marqués par cette galanterie: l'hôtel de Rambouillet et le salon de Mademoiselle de Scudéry.*

## Chapter 7 : Vincent Voiture - Wikimonde

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## Chapter 8 : Full text of "Lettres de V. Voiture"

*La femme superbe dans la galanterie baroque est aussi la femme cruelle, l'amour fait souffrir, l'amour brève et dévore, tient le poète éveillé la nuit et le jour tourmenté: "À mon repos fatale".*

## Chapter 9 : results in SearchWorks catalog

*Vincent Voiture fait partie des auteurs mineurs au fil du temps. Au XVII<sup>e</sup> siècle, pourtant, il était l'âme du rond à l'hôtel de Rambouillet, il fut inscrit sur la liste des premiers académiciens, loué par Boileau et reconnu comme un maître par La Fontaine.*