

## Days Of Reading Marcel Proust

Acting as Reading David Cole 1992 In a cultural climate where literary study and theater practice often seem out of touch and out of sympathy with one another, reading and acting tend to be viewed as dissimilar, if not mutually exclusive, occupations. One is private, mental, passive - and something that we all do. The other is public, physical, active - and something that only a few highly trained practitioners do.

**The Work of Enchantment** Matthew Del Nevo 2012-12-31 The Work of Enchantment suggests that it is a lack of "enchantment" in rich, developed countries that causes soul-starved Westerners to experience mental (and sometimes physical) illness. Del Nevo argues that this "enchantment" is most often experienced in childhood, but can also be found in adulthood, particularly through art. However, adults must cultivate within themselves the ability to appreciate art by reading, listening, and gazing—activities often misconceived in advanced industrial societies. Del Nevo describes the framework of enchantment and its philosophical and historical roots. He then concentrates on the work of enchantment within literature, considering what enchantment might entail taking the works of Proust, Rilke, and Goethe as examples. Del Nevo shows how a sense of enchantment forms within and between art works, using his literary examples, as well as between the work and the audience. The reader will learn along the way that enchantment may be found in the power of words, as an expression of the desire of the soul, a compliment of melancholy, and in art that points to something beyond itself. Enchantment may be found in many places, ranging from philosophy, religion, and psychology to sociology and culture, but here Del Nevo focuses on literature. His audience is people who are searching for something beyond money or glamour—perhaps the meaning of art and culture. His focus on literary masterpieces such as the *Duino Elegies*, *Remembrance of Things Past*, *Wilhelm Meister's Journeyman Years*, and others will make it of interest to those in cultural studies. Well written and engaging, and accessible to non-specialist readers, this unusual work in philosophy and aesthetics is free of jargon and complicated verbiage. Inspiring and enlivening, it is, in the author's words, "a stirring call to idleness."

*A List of Books for a College Student's Reading* Trinity College (Hartford, Conn.) 1928

**Roth's Index to Literary Criticism** 1988 Indexes over 1,200 critical essays and selections contained in corefiche : Literary Criticism.

**London Mercury with which is Incorporated the Bookman** 1920

**The Johns Hopkins Guide to Literary Theory and Criticism** Michael Groden 1994 Contains over 200 alphabetically arranged entries on the major terms, movements, and critics associated with the field of literary theory and criticism.

**Writings on Writing** Thomas Brennan 1994

**Touchstones: John McGahern's Classical Style** Frank Shovlin 2016-11-11 Touchstones examines the ways in which John McGahern became a writer through his reading. This reading, it is shown, was both extensive and intensive, and tended towards immersion in the classics. As such, new insights are provided into McGahern's admiration and use of writers as diverse as Dante Alighieri, William Blake, James Joyce, Albert Camus and several others. Evidence for these claims is found both through close reading of McGahern's published texts as well as unprecedented sleuthing in his extensive archive of papers held at the National University of Ireland, Galway. The ultimate intention of the book is to draw attention to the very literary and writerly nature of McGahern as an artist, and to place him, not just as a great Irish writer, but as part of a long and venerable European tradition.

**The Spectator** 1922

*The Bookman* 1924

Days of Reading Marcel Proust 2008-08-07 In these inspiring essays about why people read, Proust explores all the pleasures and trials that readers take from books and the joys of losing oneself in literature.

**Twenty Questions for the Writer** Jacqueline Berke 1972 TWENTY QUESTIONS FOR A WRITER is structured around twenty questions most often used by writers for finding and developing their topics. This basic structure creates a versatility that sheds light on the writing process.

The London Mercury Sir John Collings Squire 1920

*The Politics of the Room* Christina L. Stevenson 2011

*The Art of Reading the Novel* Philip Freund 1965

*Close Reading as Attentional Practice* Ewan Jones 2025-11-30 Modernity

of the digital age is beset by accusations that we are more distracted than ever, and that attention spans have become problematically compressed. It is an important moment, then, to explore the capacity of the tools of 'close reading' offered by our humanities disciplines to help develop and enable self-reflexivity around our attentional practices. These practices did not begin with the famous proponents of the early twentieth century but have been in formation since at least the Middle Ages. Exploring examples from the twelfth to the twentieth century, this book explores how methods of reading closely have been tools over the centuries for changing or challenging attentional habits and therefore changing the way the world is experienced.

Lectures and Essays Nicholas Bachtin 1963

*Literatures of the World* Ottmar Ette 2021-09-27 Beginning with Erich Auerbach's reflections on the Goethean concept of World Literature, Ottmar Ette unfolds the theory and practice of Literatures of the World. Today, only those literary theories that are oriented upon a history of movement are still capable of doing justice to the confusing diversity of highly dynamic, worldwide transformations. This is because they examine transareal pathways in the field of literature. This volume captures literary processes of exchange and transformation between the Mediterranean, Atlantic and Pacific as well as the interplay of different ways of narrating space and time. Thus, this volume speaks from a fractal point of view and unfolds multiple perspectives. Literatures of the World allows the reader to think in different logical frameworks at the same time, therefore shaping our future on the basis of the diversity of humankind.

**Reading Days** Marcel Proust 2024-05-09 Originally composed as the preface to Proust's 1906 translation of John Ruskin's *Sesame and Lilies*, *Journées de lecture* ("Days of Reading") was later republished in the collection *Pastiches et Mélanges* (1919) and subsequently as a standalone text. While ostensibly an introduction to Ruskin's work on reading and life, the essay serves as a significant early articulation of Proust's own evolving aesthetic philosophy. It engages critically with Ruskin's moralistic view of reading as a form of virtuous instruction, proposing instead a more introspective and subjective conception. Proust argues that the true value of reading lies not in the passive absorption of an author's doctrine, but in its unique capacity to act as a catalyst for the reader's own deepest thoughts and memories, a form of "spiritual exercise" that stimulates the inner life. The essay develops key Proustian themes concerning the nature of time, memory, and the relationship between solitude, the self, and the external world. Proust elevates reading as an activity uniquely suited to fostering a state of profound mental receptivity and solitude, contrasting it sharply with the superficial distractions of social life. He famously describes the ideal reading environment - particularly the quiet atmosphere of childhood holidays - as a space where the mind, freed from immediate concerns, can achieve a heightened state of awareness and reflection. While not yet employing the fully developed concept of involuntary memory, *Journées de lecture* lays crucial groundwork for Proust's later ideas about the creative process, emphasizing the transformative power of introspection and the subjective resonance triggered by external stimuli, positioning reading as a privileged gateway to the deeper self. This critical reader's edition presents a modern translation of the original manuscript, crafted for the contemporary reader with lucid language and streamlined sentences that illuminate Proust's intricate French syntax and period-specific allusions. Supplementary material enriches the text with autobiographical, historical, and linguistic context, including an afterword by the translator on Proust's personal history, cultural impact, and intellectual legacy, an index of the philosophical concepts he weaves—highlighting his explorations of memory, time, and the influence of Henri Bergson—a comprehensive chronological list of his published writings, and a detailed timeline of his life, emphasizing the friendships and social circles that shaped his artistic vision.

**Saturday Review of Literature** 1925

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