

1. Record Nr.	UNISA996386085803316
Titolo	Charles by the grace of God King of great Britain, France and Ireland, defender of the Faith, To our lovits ... [proclamation for a rendezvous in arms, 28 September 1643] [[electronic resource]]
Pubbl/distr/stampa	[Edinburgh, : by Evan Tyler, 1643]
Descrizione fisica	1 sheet ([1] p.)
Altri autori (Persone)	Charles, King of England, <1600-1649.>
Soggetti	Broadsides17th century.Scotland Great Britain History Civil War, 1642-1649 Early works to 1800 Scotland Politics and government 1642-1649 Early works to 1800
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from opening lines of text. Imprint suggested by Wing. Dated at end: Edinburgh the 28. of September, and of Our Reigne the 19 year, 1643. With royal coat of arms at head of text and initial letter. Blanks left in text. Imperfect: stained; cropped at foot with some loss of text. Reproduction of the original in the National Library of Scotland.
Sommario/riassunto	eebo-0097

2. Record Nr.	UNINA9910524868703321
Autore	Ellis Madeleine B
Titolo	Rousseau's Venetian Story : An Essay upon Art and Truth in Les Confessions // by Madeleine B. Ellis
Pubbl/distr/stampa	Johns Hopkins University Press, 2019 Baltimore, : Johns Hopkins Press, [1966] ©[1966]
ISBN	0-8018-0188-5 1-4214-3447-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (xiii, 199 p.)
Disciplina	848.503
Soggetti	Literature: history & criticism Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Bibliography: p. 184-189.
Nota di contenuto	Cover -- Copyright -- Contents -- Preface -- Introduction -- I. Les Confessions: Prologue to the Story -- II. The Venetian Story -- III. Confessions of the Epilogue -- IV. Conclusion -- Selected Bibliography -- Index.
Sommario/riassunto	Originally published in 1966. This book is primarily a literary study of Rousseau's account of his diplomatic experiences in Venice, contained in book 7 of the Confessions and written in 1769. The author analyzes Rousseau's methods of achieving an artistic rendering of psychological truth in autobiography, as exemplified in his treatment of the events of 1742–1749. Professor Madeleine Ellis contributes to an understanding of Rousseau as a creative artist and positions him vis-à-vis the classical and romantic movements. Ellis collates the text of the Confessions with contemporary correspondence and other documents to show how discrepancies between the two have artistic implications. These implications lead her to define Rousseau's principles and methods as a man of letters and the interrelations of art and truth in his memoirs. In revealing that Rousseau, the memorialist, gives an artistic rendering of psychological truth, Ellis shows Rousseau's attitude toward truth. She does this by following a path of analysis unexplored by previous critics

but indicated by Rousseau himself when he says, "It is the story of my soul that I have promised . . . I record not so much the events of my life as the state of my soul as they happened." Ultimately, the objective of this study is to illustrate the artistic means—literary and rhetorical—employed by Rousseau and their implications for the truth he proposed.
