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French Ways And Their Meaning

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French Ways and Their Meaning by Edith Wharton

French Ways and Their Meaning Contents: Preface -- First impressions -- Reverence -- Taste -- Intellectual honesty -- Continuity -- The new Frenchwoman -- In conclusion. Language: English: LoC Class: DC: History: General and Eastern Hemisphere: France, Andorra, Monaco: Subject: France -- Civilization Subject: National characteristics, French ...

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Some of the most popular sayings in French have made their way into the English language. While these phrases may not always be pronounced in the proper French manner, the spelling has most often stayed intact, and the meaning is the main reason for the phrases importation into English. Popular French Sayings in English.

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One hears a good deal in these days about "What America can teach France;" though it is worth noting that the phrase recurs less often now than it did a year ago. In any case, it would seem more useful to leave the French to discover (as they are doing every day, with the frankest appreciation) what they can learn from us, while we Americans apply ourselves to finding out what they have to teach us. It is obvious that any two intelligent races are bound to have a lot to learn from each other; and there could hardly be a better opportunity for such an exchange of experience than now that a great cause has drawn the hearts of our countries together while a terrible emergency has broken down most of the surface barriers between us. No doubt many American soldiers now in France felt this before they left home. When a man who leaves his job and his family at the first call to fight for an unknown people, because that people is defending the principle of liberty in which all the great democratic nations believe, he likes to think that the country he is fighting for comes up in every respect to the ideal he has formed of it. And perhaps some of our men were a little disappointed, and even discouraged, when they first came in contact with the people whose sublime spirit they had been admiring from a distance for three years. Some of them may even, in their first moment of reaction, have said to themselves: "Well, after all, the Germans we knew at home were easier people to get on with

This book is essentially a desultory book, the result of intermittent observation, and often, no doubt, of rash assumption. Having been written in Paris, at odd moments, during the last two years of the war, it could hardly be more than a series of disjointed notes; and the excuse for its publication lies in the fact that the very conditions which made more consecutive work impossible also gave unprecedented opportunities for quick notation. The world since 1914 has been like a house on fire. All the lodgers are on the stairs, in dishabille. Their doors are swinging wide, and one gets glimpses of their furniture, revelations of their habits, and whiffs of their cooking, that a life-time of ordinary intercourse would not offer. Superficial differences vanish, and so (how much oftener) do superficial resemblances; while deep unsu.... Edith Wharton (born Edith Newbold Jones; January 24, 1862 - August 11, 1937) was an American novelist, short story writer, and designer. Wharton combined an insider's view of American aristocracy with a powerful prose style. Her novels and short stories realistically portrayed the lives and morals of the late nineteenth century, an era of decline and faded wealth. She won the Pulitzer Prize for Literature in 1921, and was the first woman to receive this honor. Wharton was acquainted with many of the well-known people of her day, both in America and in Europe, including President Theodore Roosevelt. Edith Wharton was born Edith Newbold Jones to George Frederic Jones and Lucretia Stevens Rhinelanders at their brownstone at 14 West Twenty-third Street in New York City. She had two older brothers, Frederic Rhinelanders, who was sixteen, and Henry Edward, who was eleven. She was baptized April 20, 1862, Easter Sunday, at Grace Church. To her friends and family she was known as "Pussy Jones." The saying "keeping up with the Joneses" is said to refer to her father's family. She was also related to the Rensselaers, the most prestigious of the old patroon families, who had received land grants from the former Dutch government of New York and New Jersey. She had a lifelong friendship with her niece, the landscape architect Beatrix Farrand of Reef Point in Bar Harbor, Maine. Wharton was born during the Civil War; she was three years old when the Confederate States surrendered. After the war, the family traveled extensively in Europe. From 1866 to 1872, the Jones family visited France, Italy, Germany, and Spain. During her travels, the young Edith became fluent in French, German, and Italian. At the age of ten, she suffered from typhoid fever while the family was at a spa in the Black Forest. After the family returned to the United States in 1872, they spent their winters in New York and their summers in Newport, Rhode Island. While in Europe, she was educated by tutors and governesses. She rejected the standards of fashion and etiquette that were expected of young girls at the time, which were intended to allow women to marry well and to be put on display at balls and parties. She considered these fashions superficial and oppressive. Edith wanted more education than she received, so she read from her father's library and from the libraries of her father's friends. Her mother forbade her to read novels until she was married, and Edith obeyed this command. Wharton began writing poetry and fiction as a young girl, and attempted to write her first novel at age eleven. At age 15, her first published work appeared, a translation of a German poem "Was die Steine Erzählen" ("What the Stones Tell") by Heinrich Karl Brugsch, for which she was paid \$50....

Excerpt from French Ways and Their Meaning This book is essentially a desultory book, the result of intermittent observation, and often, no doubt, of rash assumption. Having been written in Paris, at odd moments, during the last two years of the war, it could hardly be more than a series of disjointed notes; and the excuse for its publication lies in the fact that the very conditions which made more consecutive work impossible also gave unprecedented opportunities for quick notation. The world since 1914 has been like a house on fire. All the lodgers are on the stairs, in dishabille. Their doors are swinging wide, and one gets glimpses of their furniture, revelations of their habits, and whiffs of their cooking, that a life-time of ordinary intercourse would not offer. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

This thesis argues that Edith Wharton's assessment of American ways and their meaning in her post-war fiction has been widely misread. Its title derives from 'French Ways and Their Meaning' (1919), which she wrote to educate her countrymen about French culture and society. Making sense of America was as great a challenge to Wharton. Much of her later fiction was for a long time dismissed by critics on the grounds that she had failed to 'make sense' of America. Wharton was troubled by American materialism and optimism, yet she believed in a culturally significant future for her nation. She advocated - and wrote - an American fiction that looked critically at society and acknowledged the nation's ties to Europe. Sometimes her assessment of American ways is reductive, and presented in a tone that her critics, then and since, found off-putting and snobbish. But her skepticism about American modernity was penetrating and prophetic, and has not been given its due. In criticism over the last two decades, a case for the place of Wharton's post-war fiction in canons of feminism and modernism has been persuasively made. The thesis responds to these positions, but makes its own argument that the post-war writing reflects broader shifts in American identity and ideology. The thesis is broadly historicist in its strategy, opening with a discussion of

the reputation of these texts and that of the author more generally. After that entry-point, it is organized thematically, with four chapters covering topics that are seen as key components of American ideology in Wharton's post-war writing. These include modernity, gender equality, the American Dream of social mobility, and American exceptionalism. The thesis concludes with an assessment of Wharton's prognostications in the context of twenty-first century America.

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