
Jean Lorrain

Histoires de Masques



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Histoires De Masques

**Liz Constable, Dennis
Denisoff, Matthew Potolsky**



Histoires De Masques:

Asymptote Robert Ziegler, 2009 *Asymptote* An Approach to Decadent Fiction offers a radically new approach to the psychology of Decadent creation Rejecting traditional arguments that Decadence is a celebration of deviance and exhaustion this study presents the fin de siècle novel as a transformative process a quest for health By allowing the writer to project into fiction unwanted traits and destructive tendencies by permitting the playful invention of provisional identities Decadent creation itself becomes a dynamic act of creative regeneration In describing the interrelationship of Decadent authors and their fictions *Asymptote* uses the mathematical figure of the asymptote to show how they converge then split apart and grow distant The author's approach to the facsimile selves he plays with and discards is the curve that never merges with his authorial identity In successive chapters this study describes the Decadents experimentation with perversion Huysmans's *A rebours* and Mendes's *Zo har* and their subsequent validation of social regulation and creative discipline It examines magic and its appeal to fantasies of elitism and omnipotence P. Ladon's *Le Vice supreme* and Villiers's *Ax l* then shows authors embracing the values of community and service It considers the Decadent text as a vehicle of change in which an artist ventilates fantasies of aggression and revenge Mirbeau's *Le Journal d'une femme de chambre* and Rachilde's *La Marquise de Sade* then employs writing as the means by which these feelings are discharged It examines creation as a form of play une ali nation gr ce laquelle l'esprit se r cup re sous la forme des autres Schwob's *Vies imaginaires* and Lorrain's *Histoires de masques* yet notes the Decadents decision to return to a single generative center Finally it examines creation as an expression of artistic transience and failure yet shows the Decadents success in commemorating the very forces of disintegration Rodenbach's *L'Art en exil* In considering the Decadents insistence on subjectivism and aloneness this study concludes Gourmont's *Sixtine* by showing their wish to escape the prison of identity and to redefine their art as cooperative creation

Histoires de masques Jean Lorrain, 1912 *Histoires de masques ; suivi de Contes d'un buveur d'éther ; et de textes inédits* Jean Lorrain, 1987

Giinaquq: Like a Face Amy F. Steffian, Sven D. Haakanson, Jr., 2009-06-15 Masks are an ancient tradition of the Alutiiq people on the southern coast of Alaska Alutiiq artists carved the masks from wood or bark into images of ancestors animal spirits and other mythological forces these extraordinary creations have been an essential tool for communicating with the spirit world and have played an important role in dances and hunting festivities for centuries Giinaquq *Like a Face* presents thirty three full color images of these fantastic and eye catching masks which have been preserved for more than a century as part of the Pinart Collection in a small French museum These masks collected in 1871 by a young French scholar of indigenous cultures are presented for the first time in their complete cultural context celebrating the rich history of the Alutiiq people and their artistic traditions In addition to the stunning photographs Giinaquq *Like a Face* includes an informative text in three languages English Alutiiq and French in order to provide a cross cultural understanding of the masks traditional meaning and use This captivating and revealing book will be an essential resource for

anyone interested in indigenous art and culture *Paris Concealed* James H. Johnson, 2025-01-22 A comprehensive history of masks in France from the seventeenth to the nineteenth century Masks can conceal disguise or protect They can guard status inspire delight or spread fear They can also betray trust through insincerity deceit and hypocrisy In *Paris Concealed* historian James H Johnson offers a sweeping history of masks both visible and unseen from the time of Louis XIV to the late nineteenth century exploring the complex roles that masking and unmasking have played in the fashioning of our social selves Drawing from memoirs novels plays and paintings *Paris Concealed* explores the many domains in which masks have been decisive Beginning in the court of Versailles Johnson charts the genesis of courtly politesse and its widespread condemnation by Enlightenment philosophers and political thinkers He describes strategies deployed in the era of the French Revolution for unmasking traitors and later efforts to penetrate criminal disguises through telltale marks on the body He portrays the disruptive power of masks in public balls and carnivals and with the coming of modernity evokes their unsettling presence within the unconscious Compellingly written and beautifully illustrated *Paris Concealed* lays bare the mask's transformations from marking one's position in a static society to inspiring imagined identities in meritocracies to impeding the elusive search for one's true self To tell the history of masks Johnson shows is to tell the history of modern selfhood

Perennial Decay Liz Constable, Dennis Denisoff, Matthew Potolsky, 2015-03-17 When Oscar Wilde was convicted of gross indecency in 1895 a reporter for the *National Observer* wrote that there was not a man or a woman in the English speaking world possessed of the treasure of a wholesome mind who is not under a deep debt of gratitude to the marquis of Queensberry for destroying the high Priest of the Decadents But reports of the death of decadence were greatly exaggerated and today more than one hundred years after the famous trial and at the beginning of a new millennium the phenomenon of decadence continues to be a significant cultural force Indeed decadence in the nineteenth century and in our own period has been a concept whose analysis yields a broad set of associations In *Perennial Decay* Emily Apter Charles Bernheimer Sylvia Molloy Michael Riffaterre Barbara Spackman Marc Weiner and others extend the critical field of decadence beyond the traditional themes of morbidity the cult of artificiality exoticism and sexual nonconformism They approach the question of decadence afresh reevaluating the continuing importance of late nineteenth century decadence for contemporary literary and cultural studies **The Studio** ,1901 **Satanism, Magic and Mysticism in Fin-de-siècle France** R.

Ziegler, 2012-06-07 An interdisciplinary study of the supernatural and the occult in fin de siècle France 1870-1914 the present volume examines the explosion of interest in devil worship magic and mysticism both from an historical perspective and through analysis of key literary works of the period **The Idea of Decadence in French Literature, 1830-1900** A.E. Carter, 1978-12-15 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 **Le masque : une "inquiétante étrangeté"**

Philippe Meunier,Edgard Samper,2013-10-09 Le présent ouvrage est le fruit d'une réflexion qui a nourri un séminaire de l'équipe des hispanistes GRIAS du Centre d'Etudes sur les Littératures Etrangères et Comparées EA 3069 et d'un colloque international Espagne

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Histoires De Masques**

In some sort of inundated with displays and the cacophony of fast connection, the profound power and mental resonance of verbal beauty frequently disappear in to obscurity, eclipsed by the constant onslaught of sound and distractions. Yet, located within the musical pages of **Histoires De Masques**, a fascinating perform of literary brilliance that impulses with natural thoughts, lies an wonderful trip waiting to be embarked upon. Penned by a virtuoso wordsmith, that magical opus manuals readers on a psychological odyssey, softly revealing the latent potential and profound impact stuck within the elaborate web of language. Within the heart-wrenching expanse of the evocative examination, we shall embark upon an introspective exploration of the book is main subjects, dissect their captivating writing design, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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Table of Contents Histoires De Masques

1. Understanding the eBook Histoires De Masques
 - The Rise of Digital Reading Histoires De Masques
 - Advantages of eBooks Over Traditional Books
2. Identifying Histoires De Masques
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Histoires De Masques
 - User-Friendly Interface
4. Exploring eBook Recommendations from Histoires De Masques
 - Personalized Recommendations

- Histoires De Masques User Reviews and Ratings
- Histoires De Masques and Bestseller Lists
- 5. Accessing Histoires De Masques Free and Paid eBooks
 - Histoires De Masques Public Domain eBooks
 - Histoires De Masques eBook Subscription Services
 - Histoires De Masques Budget-Friendly Options
- 6. Navigating Histoires De Masques eBook Formats
 - ePub, PDF, MOBI, and More
 - Histoires De Masques Compatibility with Devices
 - Histoires De Masques Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Histoires De Masques
 - Highlighting and Note-Taking Histoires De Masques
 - Interactive Elements Histoires De Masques
- 8. Staying Engaged with Histoires De Masques
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Histoires De Masques
- 9. Balancing eBooks and Physical Books Histoires De Masques
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Histoires De Masques
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Histoires De Masques
 - Setting Reading Goals Histoires De Masques
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Histoires De Masques
 - Fact-Checking eBook Content of Histoires De Masques

- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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