

Des Esseintes De Huysmans

Jennifer Forrest

Literature, Neurology, and Neuroscience: Neurological and Psychiatric Disorders ,2013-12-11 This well-established international series examines major areas of basic and clinical research within neuroscience, as well as emerging and promising subfields. This volume on the neurosciences, neurology, and literature vividly shows how science and the humanities can come together --- and have come together in the past. Its sections provide a new, broad look at these interactions, which have received surprisingly little attention in the past. Experts in the field cover literature as a window to neurological and scientific zeitgeists, theories of brain and mind in literature, famous authors and their suspected neurological disorders, and how neurological disorders and treatments have been described in literature. In addition, a myriad of other topics are covered, including some on famous authors whose important connections to the neurosciences have been overlooked (e.g., Roget, of Thesaurus fame), famous neuroscientists who should also be associated with literature, and some overlooked scientific and medical men who helped others produce great literary works (e.g., Bram Stoker's Dracula). There has not been a volume with this coverage in the past, and the connections it provides should prove fascinating to individuals in science, medicine, history, literature, and various other disciplines. - This book looks at literature, medicine, and the brain sciences both historically and in the light of the newest scholarly discoveries and insights

Sur quel pied danser? ,2005-01-01 La danse a inspiré la littérature, et la littérature a inspiré la danse. Mais comment fonctionne exactement l'articulation entre les deux, et quelles sont les conséquences de leur réciprocité ? Cet ouvrage analyse ce lien depuis la Renaissance jusqu'à l'époque moderne, de d'Aubigné à Francis Ponge, de la danse macabre à la théorie de Laban. La relation entre danse et littérature est variable : parfois elle se fonde sur un principe esthétique, parfois sur un principe thématique, ou bien sociologique. Quelque soit la nature de ce rapport, ce livre démontre qu'il est durable et riche de sens. Les moyens d'expression de la danse et de la littérature sont radicalement différents, aussi éloignés les uns des autres que l'on puisse imaginer. Entre l'abstraction du langage et la matérialité du corps, le fossé paraît infranchissable. Ceci n'est qu'apparence. Mots et mouvements se complètent, les uns aidant à la compréhension des autres. Ce livre relate le désir à travers les siècles d'explorer cette inspiration mutuelle.

The Collected Short Stories of George Moore Vol 1 Ann Heilmann, Mark Llewellyn, 2024-08-07 George Moore (1852-1933)

was one of the most influential and versatile writers and journalists of the turn of the century. This five-volume, reset critical edition addresses scholarly interest in Moore, making available his generally neglected short story collections.

Odd Man Out Carol M. Armstrong, 1991-09-10 In *Odd Man Out*, Carol Armstrong offers an important study of Edgar Degas's work and reputation. Armstrong grapples with contradictory portrayals of Degas as odd man out within the modernist canon: he was a realist whom realists rejected; he was a storyteller in pictures who did not satisfy novelist-critics; he painted modern life yet was no modernist; he belonged to the impressionist group yet was no impressionist. She confronts these and other contradictions by analyzing the critical vocabularies used to describe Degas's work. By reading several groups of the artist's images through the lens of a sequence of critical texts, Armstrong shows how our critical and popular expectations of Degas are overturned and subverted. Each of these groups of images is matched to different interpretive moves, each highlighting distinct themes: economics and vocation; narrative and semiotics; gender and corporeality; and the author and self. Armstrong's provocative analysis celebrates the tantalizing qualities of the artist's elusive career: the pluralism of his work, its conflation of positivistic and negational tactics, the modern and the traditional, the abstract and the representational. A lucid and searching study. . . . Armstrong has produced one of the most elegant and persuasive examples of the historian's use of 19th-century art criticism. In the process, she has achieved a reading of the artist which makes a difference to the way we understand the difference of Degas himself.—Neil McWilliam, *Times Higher Education Supplement* This is a brilliant, original, and beautifully articulated study. Carol Armstrong's scholarship is impressive in its richness, ambition, and sophistication: Degas's works have rarely been given such detailed, penetrating, and suggestive readings as those offered in this book.—Linda Nochlin, *Yale University* With brilliant insight and incisive analytical intelligence, Carol Armstrong introduces new ways to conceptualize the structural ambiguities of Degas's work. Her subtle and probing readings clarify the fundamental contrariness of Degas's images—their disturbing negativity, their anti-modern modernism. *Odd Man Out* catapults the criticism of Degas from the hinterlands of traditional art history to the foreground of contemporary critical theory in both literature and the visual arts.—Charles Bernheimer, *University of Pennsylvania*

Decadent Aesthetics and the Acrobat in French Fin de siècle Jennifer Forrest, 2019-08-28 In his discussion of clowns in nineteenth-century French painting from Jean-Léon Gérôme's 1857 *La Sortie du bal masqué* to Georges Rouault, art historian Francis Haskell wondered why they are so sad. The myth of the sad clown as an allegory for the unappreciated artist found echoes in the work of literary counterparts like Charles Baudelaire and his *Vieux saltimbanque* who seeks in vain a responsive public. For some, the attraction of the acrobatic clown for the creative imagination may have been his ability to embody the plight of the artist: these artistes generally led an ambulatory and uncertain existence. Other artists and writers, however, particularly the Decadents, perceived in the circus acrobat – including the acrobatic clown – a conceptual and performative tool for liberating their points of view from the prison-house of aesthetic convention. If authors' protagonists

were themselves sometimes failures, their aesthetic innovations often produced exhilarating artistic triumphs. Among the works examined in this study are the circus posters of Jules Chéret, Thomas Couture's Pierrot and Harlequin paintings, Honoré Daumier's saltimbanque paintings, Edgar Degas's Miss Lala au Cirque Fernando, Édouard Manet's Un bar au Folies-Bergère, the pantomimes of the Hanlon-Lees troupe, and novels, short stories, and poems by Théodore de Banville, Edmond de Goncourt, J. K. Huysmans, Gustave Kahn, Jules Laforgue, Catulle Mendès, Octave Mirbeau, Jean Richepin, Edouard Rod, and Marcel Schwob.

The Imaginative Interpretation of the Far East in Modern French Literature, 1800-1925 William Leonard Schwartz, 1927

The Open Court Paul Carus, 1920 vols. 46-47 have special title: New Orient Society monograph.

The French Review James Frederick Mason, Hélène Harvitt, 1975

Columbia University Course in Literature, 1928

The Nation, 1923

Villiers de L'Isle Adam Robert Du Pontavice de Heussey, 1894

Villiers de L'Isle Adam; His Life and Works Robert Du Pontavice de Heussey, 1894

The Open Court, 1920

Pegaso, 1923

The Influence of Edgar Allan Poe in France Célestin Pierre Cambiaire, 1927

Bibliothèque de la Revue de littérature comparée, 1927

The Dial Francis Fisher Browne, Waldo Ralph Browne, Scofield Thayer, Marianne Moore, 1922

Acta Universitatis Upsaliensis, 1972

The Dublin Review, 1907

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