

# **Décadence**

**Matei Călinescu**

Decadence David Weir, 2018 Introduction -- Rome: classical decadence -- Paris: cultural decadence -- London: social decadence -- Vienna and Berlin: socio-cultural decadence -- Afterword: legacies of decadence

The Sense of Decadence in Nineteenth-Century France Koenraad W. Swart, 2013-11-11 It was the best of times. It was the worst of times. The famous opening sentence of Charles Dickens' *Tale of Two Cities* can serve as a motto to characterize the mixture of optimism and pessimism with which a large number of nineteenth-century intellectuals viewed the condition of their age. It is nowadays hardly necessary to accentuate the optimistic elements in the nineteenth-century view of history; many recent historians have sharply contrasted the complacency and the great expectations of the past century with the fears and anxieties rampant in our own age. It is often too readily assumed that a hundred years ago all leading thinkers as well as the educated public were addicted to the cult of progress and ignored or minimized those trends of their times that paved the way for the catastrophes of the twentieth century. In the nineteenth century the intoxicating triumphs of modern science undeniably induced the general public to believe that progress was not an accident but a necessity and that evil and immorality would gradually disappear. Yet fears, misgivings, and anxieties were not as exceptional in the nineteenth century as is often imagined. Such feelings were not restricted to a few dissenting philosophers and poets like Schopenhauer, Kierkegaard, Dostoevsky, Baudelaire, and Nietzsche.

**Décadence** Marco Formisano, Therese Fuhrer, Anna-Lena Stock, 2014 No scholar today would describe late antiquity as an age of decline and fall, as Gibbon did; instead, to use Marrou's term, it is seen as an other antiquity, which deserves to be investigated on its own terms. Yet the idea of a decadent period, accompanied by a fascination for the image of antiquity on the wane, continues to live in scholarly minds, as is suggested, after all, by the recurring insistence on the point that late antiquity was not a period of decline. This collection of papers engages in a productive way with the fascination exerted by the concept of an era in decline and a literary and artistic fin-de-siècle atmosphere, evoked in the very title 'Decadence'. Whether this fascination is seen as a question of the history of reception or as an ongoing phenomenon, it rarely emerges to the surface of scholarly discussions. This volume invites us to reconsider these questions by making decadent late antiquity a paradigm of interpretation in connection with a conscious and sophisticated re-use of the history of reception.

*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.

Decadent Subjects Charles Bernheimer, 2002-07-01 An illuminating exploration of fin de siècle decadence "by a well-known authority in the areas of European literature, culture, and psychoanalysis" (Pre-Raphaelite Studies). The influential writer and scholar Charles Bernheimer described decadence as a "stimulant that bends thought out of shape, deforming traditional conceptual molds." In this posthumously published work, Bernheimer succeeds in making a critical concept out of this perennially fashionable, rarely understood term. This remarkable collection of essays shows the contradictions of

the phenomenon, which is both a condition and a state of mind. In seeking to show why people have failed to give a satisfactory account of the term decadence, Bernheimer argues that we often mistakenly take decadence to represent something concrete, that we see as some sort of agent. His salutary response is to return to those authors and artists whose work constitutes the topos of decadence, rereading key late nineteenth-century authors such as Nietzsche, Zola, Hardy, Wilde, Moreau, and Freud to rediscover the very dynamics of the decadent. Through careful analysis of the literature, art, and music of the fin de siècle—including a riveting discussion of the many faces of Salome—Bernheimer leaves us with a fascinating and multidimensional look at decadence. Honorable Mention for the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies from the Modern Language Association

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.

**Modernism and the Reinvention of Decadence** Vincent B. Sherry, Vincent Sherry, 2015 This volume explores the idea of decadence through readings of major modernist writers such as Ezra Pound and T. S. Eliot.

*Décadence* Steven Berkoff, 1994

**Décadence in Thomas Manns Roman "Buddenbrooks"** Danka Bajkovic, Nadežda Milićević, 2017-05-23 Studienarbeit aus dem Jahr 2016 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 9, 0, University of Novi Sad (Germanistik), Veranstaltung: Deutsche Literatur der Moderne, Sprache: Deutsch, Abstract: Dieses Werk von Thomas Mann ist durch ein interessantes und sehr komplexes Thema geprägt. Schon im Untertitel des Romans lässt uns der Autor mit dem Thema des Werks kennenlernen, und zwar mit der Thematik der *Décadence* bzw. des Verfalls. Die *Décadence* als Leitmotiv des Werks erscheint in vielen Formen durch die Handlung und bei vielen Figuren des Romans. In dieser Arbeit werden zwei bedeutende und offensichtliche Aspekte des Verfalls bearbeitet, und zwar der wirtschaftliche Verfall, der durch die Firma von Buddenbrooks und die Taten ihrer Leiter dargestellt wird, und der Aspekt der Sensibilisierung bzw. Verfeinerung, die man mit dem Schönen, dem Künstlerischen und dem Philosophischen der Figuren verbindet. Durch die Vorstellung dieser zwei miteinander verbundenen Aspekte wird man mit den Gründen und den Folgen des Niedergangs und schließlich des Verfalls bekannt gemacht. In der ersten Hälfte der Arbeit werden wir die *Décadence* als philosophischen und literarischen Begriff definieren. Danach werden wir die Autoren erwähnen, die den Begriff *Décadence* thematisiert haben, und ihre Vorstellungen von diesem Begriff erklären. Nach den Werken, in denen das Phänomen der Dekadenz bearbeitet wurde, werden wir uns mit der Dekadenz im Roman *Buddenbrooks* befassen, wo wir den wirtschaftlichen Verfall durch die Firma und das Haus analysieren werden. Den zweiten Aspekt, d.h. Sensibilisierung im Sinne der Kunst, werden wir die männlichen Familienmitglieder analysieren und sie mit der Musik als Leitmotiv des Werks verbinden. Der Begriff *Décadence* kommt aus dem Lateinischen *cadere*, was fallen oder sinken bedeutet. Es wurde später im Französischen als *décadence* übernommen und wurde auch in anderen Sprachen verwendet. Das Wort *décadence* wird jetzt als Verfall im kulturellen, moralischen, religiösen, ästhetischen, wirtschaftlichen und

psychologischen Sinne verwendet. Décadence als ein französischer Ausdruck, der im 17. Jahrhundert von Nicolas Boileau als ästhetischer Begriff eingeführt wurde, bedeutet Niedergang, Verfall, Entartung, Überfeinerung, Rückgang, Abstieg, Degeneration. Dieser Begriff hat zwei Bedeutungen, und zwar positive und negative.

**Nietzsche's Revolution** C. Schotten, 2009-07-20 This book claims Nietzsche as a leftist revolutionary but without overlooking the conservative and retrogressive elements of his political philosophy. The author argues that these two 'halves' of his philosophy help construct a new form of politics for contemporary readers, a possibility of revolution post-Marx.

*EnCoding Architecture* 2013 Liss C. Werner, 2013

Décadence Mandchoue Sir Edmund Backhouse, 2011 In 1898 a young Englishman walked into a homosexual brothel in Peking and began a journey that he claims took him all the way to the bedchamber of imperial China's last great ruler, the Empress Dowager Tz'u Hsi. Published now for the first time, the controversial memoirs of Sinologist Sir Edmund Backhouse provide a unique and shocking glimpse into the hidden world of China's imperial palace, with its rampant corruption, grand conspiracies, and uninhibited sexuality. Backhouse was made notorious by Hugh Trevor-Roper's 1976 bestseller *Hermit of Peking*, which accused Backhouse of fraudulence and forgery. This work, written shortly before Backhouse's death in 1943, lay for decades forgotten and unpublished in the Bodleian Library at Oxford University, dismissed by Trevor-Roper as nothing more than a pornographic novelette. But *Décadence Mandchoue* is much more than that. Alternately shocking and lyrical, it is the masterwork of a linguistic genius--a tremendous literary achievement and a sensational account of the inner workings of the Manchu dynasty in the years before its collapse in 1911. If true, Backhouse's chronicle completely reshapes contemporary historians' understanding of the era and provides an account of the Empress Dowager and her inner circle that can only be described as intimate.

**Nietzsche on the Decadence and Flourishing of Culture** Andrew Huddleston, 2019-05-02 In Nietzsche's first book *The Birth of Tragedy* (1872), cultural renewal is paramount among his concerns. In the person of Richard Wagner, Nietzsche saw someone who might bring together a fragmented and directionless modern society through the creation of tragic festival that, through its mythic content, would allegedly give renewed meaning and purpose to human life. The standard story about Nietzsche's philosophical development is that he becomes disillusioned with this project and his mature philosophy undergoes a radical shift. Instead of reposing his hopes in a broader culture, he comes to occupy himself instead with the fate of a few great individuals, or, at the extreme, perhaps mainly with his own quasi-artistic self-cultivation. On these readings, to the extent that he remains concerned with culture at all, it is only as something whose noxious influence threatens this cadre of elite individuals. *Nietzsche on the Decadence and Flourishing of Culture* questions this individualist reading that has become prevalent, and develops an alternative interpretation of Nietzsche as a more social thinker who sees collective cultural achievements as no less important. Great individuals are not all that matter. Andrew Huddleston uses Nietzsche's perfectionistic ideal of a flourishing culture and his diagnostics of cultural malaise as a point of departure for reconsidering many of the central themes in Nietzsche's ethics and social philosophy, as well as for understanding the interconnections with the form of cultural criticism that was part and parcel of his distinctive philosophical enterprise.

**Five Faces of Modernity** Matei Călinescu, 1987 *Five Faces of Modernity* is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity--the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours--is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value

judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

*The Rise and Fall of César Birotteau* George Saintsbury, Honoré de Balzac, Ellen Marriage, 2022-10-27 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

**The Rise and Fall of César Birotteau** H. De Balzac, 2017-10-12 Excerpt from The Rise and Fall of Cesar Birotteau: Grandeur Et Decadence De Cesar Birotteau The action and characters also are interesting, if not, on the whole, quite artistically probable. It will be observed that the here does a little underlie the constant objection of the Devil's Advocate to Balzac, that almost every one of his good characters is more or less of a fool. Even a keen man of business may, of course, be easily outwitted in a game of pure speculation - a proposition which we need not go to France, or examine the long list of crashes from the fictitious terrains de la Madeleine to the real Panama, in order to establish. And a very keen man of business may be imprudently expensive in a combined fit of personal vanity and affection for his family. But it is a little of a stretch on the credulity of the reader to represent a plodding tradesman like Birotteau, who, as we are expressly told, had an old fashioned horror of paper, as not merely incurring large speculative obligations, but as stripping himself of every rap of ready money while exposing himself to an unusual demand for it. The picture of his going a-borrowing and a-sorrowing is drawn with great power and with much vivacity but here, too, his simplicity is a thought exaggerated. And Constance's affection for, and fidelity to, an unattractive man, whom she saw to be little better than a fool, may be thought improbable in an ideal beauty with a clear head, while some may even say that ideal beauties are almost always extremely stupid. Yet, again, in Cesarine, Momus may point to that superficiality and vagueness which usually, if not always, mar Balzac's treatment of an honest girl. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://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.

**The Rise and Fall of Ce'sar Birotteau** Honora De Balzac, 2015-07-17 Excerpt from The Rise and Fall of Ce sar Birotteau: Grandeur Et Decadence De Ce sar Birotteau Few books Balzac's have been the subject of more diverse judgment than Cesar Birotteau. From the opinion of the unnamed solicitor, who told Madame Serville that it was an invaluable work to consult on bankruptcy, to that of M. Paul Lacroix (beloved of many as the Bibliophile Jacob), that it might be forgiven for the sake of Le Pere Goriot and the Peau de Chagrin, there is not perhaps quite so great a distance as may appear; but other expressions, opposed not merely in form, but in fact, might probably be collected. As for the unfavorable division of these opinions there is no difficulty in discovering their causes; and there should be little, save in the case of blind partisans, in acknowledging their partial validity. Although the book opens with one of Balzac's most brilliant pieces of actual human observation - the description of the vague and half-delirious terror of waking from a bad dream - and though the subsequent conversation between Cesar and Constance has the merit of no vulgar curtain-lecture,

it soon goes off into one of those endless retrospective narrations which are among the greatest blots on the Comedie, which utterly stop the action, and which, in the case of very many readers who are not gifted with the faculty of what may be called literary mountaineering, are very likely to cause the putting down of the book. To this initial difficulty has to be added the choking of the latter part with those bankruptcy details which did so charm the professional mind of Laure Balzac's learned friend, and which, for unprofessional minds, have something which is very much the reverse of charm. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://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.

*Mythes de la décadence* Alain Montandon, 2001 Les mythes de la décadence montrent combien les mythes peuvent être repris, réécrits, réinvestis à une époque et combien leurs métamorphoses sont en liaison directe avec les représentations et les idéologies. Le mythe fait signe et fait sens dans l'actualité même qu'il énonce et avec laquelle il entretient un système référentiel souvent biaisé et oblique. Son statut même change et, si d'un côté on peut parler d'une décadence des mythes, objets de parodie réinscrivant une intertextualité foisonnante dans un espace de la perversion, d'un dérèglement dépravé et d'une corruption méthodique, on est tout autant sensible à la permanence du mythe comme tel, à sa ductilité et sa malléabilité qui permettent différents modes d'émergence et de réémergence, et de réinvestissements pulsionnels. Le présent volume montre comment le système narratif du mythe est mis à mal à la fin du XIXe siècle, comment les mythes de Faust, de Vénus, de Lilith, de Sappho, du Sphinx, de Circé, du Graal, de Salomé font l'objet de multiples réécritures, comment les figures du soleil couchant, de l'arrivée des Barbares, de Byzance, de l'androgynie, du Silène, de Sade, de Dracula sont l'objet d'interprétations mythifiantes chez P. Louÿs, C. Théotokis, Poictevin, Vallette, Arthur Symons, Bram Stoker, Mallarmé, Wilde, Péladan, Rollinat, Lemonnier, Laforgue, Verlaine, Champsaur, Swinburne, Renée Vivien, Bourges, Lorrain, Huysmans, Rodenbach, Mendès, Adam, Remy de Gourmont, Jean de Tinan et bien d'autres.-

**The Playwright as a Thinker** Eric Bentley, 1957

**Dramatic Criticism** Arthur Bingham Walkley, 1903

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web dungeons dragons commonly abbreviated as d d or dnd is a fantasy tabletop role playing game rpg originally created and designed by gary gygax and dave arneson the game was first published in 1974 by tactical studies rules inc TSR it has been published by wizards of the coast now a subsidiary of hasbro since 1997 the game

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web d period d period d period d period donum dat dicat dedicat downvoted latin roman latin roman 1 dddd digital digest data design downvoted 1 dddd dirty deeds done dirt downvoted 1 dddd drive dive drink diary downvoted 1 dddd dynamic diplomats of double dutch downvoted

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