

[MOBI] La Rose Et Le Compas

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... Proceedings of the
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The Esoteric Secrets of
Surrealism-Patrick Lepetit
2014-04-24 A profound
understanding of the
surrealists' connections with
alchemists and secret
societies and the hermetic
aspirations revealed in their
works • Explains how
surrealist paintings and
poems employed mythology,
gnostic principles, tarot,

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voodoo, alchemy, and other hermetic sciences to seek out unexplored regions of the mind and recover lost “psychic” and magical powers

- Provides many examples of esoteric influence in surrealism, such as how Picasso’s *Demoiselles d’Avignon* was originally titled *The Bath of the Philosophers*

Not merely an artistic or literary movement as many believe, the surrealists rejected the labels of artist and author bestowed upon them by outsiders, accepting instead the titles of magician, alchemist, or—in the case of Leonora Carrington and Remedios Varo—witch. Their paintings, poems, and other works were created to seek out unexplored regions of the mind and recover lost “psychic” and magical powers. They used creative expression as the vehicle to attain what André Breton called the “supreme point,” the point at which all opposites cease to be perceived as contradictions. This supreme point is found at the heart of all esoteric doctrines, including the Great Work of alchemy, and enables communication with higher

states of being. Drawing on an extensive range of writings by the surrealists and those in their circle of influence, Patrick Lepetit shows how the surrealists employed mythology, gnostic principles, tarot, voodoo, and alchemy not simply as reference points but as significant elements of their ongoing investigations into the fundamental nature of consciousness. He provides many specific examples of esoteric influence among the surrealists, such as how Picasso’s famous *Demoiselles d’Avignon* was originally titled *The Bath of the Philosophers*, how painter Victor Brauner drew from his father’s spiritualist vocation as well as the Kabbalah and tarot, and how doctor and surrealist author Pierre Mabille was a Freemason focused on finding initiatory paths where “it is possible to feel a new system connecting man with the universe.” Lepetit casts new light on the connection between key figures of the movement and the circle of adepts gathered around Fulcanelli. He also explores the relationship between surrealists and Freemasonry, Martinists, and the Elect

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Cohen as well as the Grail mythos and the Arthurian brotherhood.

Everybody Was So Young- Amanda Vaill 2013-05-02 New York Times Bestseller: “A marvelously readable biography” of the couple and their relationships with Picasso, Fitzgerald, and other icons of the era (The New York Times Book Review). Wealthy Americans with homes in Paris and on the French Riviera, Gerald and Sara Murphy were at the very center of expatriate cultural and social life during the modernist ferment of the 1920s. Gerald Murphy—witty, urbane, and elusive—was a giver of magical parties and an acclaimed painter. Sara Murphy, an enigmatic beauty who wore her pearls to the beach, enthralled and inspired Pablo Picasso (he painted her both clothed and nude), Ernest Hemingway, and F. Scott Fitzgerald. The models for Nicole and Dick Diver in Fitzgerald’s *Tender Is the Night*, the Murphys also counted among their friends John Dos Passos, Dorothy Parker, Fernand Léger, Archibald MacLeish, Cole Porter, and a host of others.

Far more than mere patrons, they were kindred spirits whose sustaining friendship released creative energy. Yet none of the artists who used the Murphys for their models fully captured the real story of their lives: their Edith Wharton childhoods, their unexpected youthful romance, their ten-year secret courtship, their complex and enduring marriage—and the tragedy that struck them, when the world they had created seemed most perfect. Drawing on a wealth of family diaries, photographs, letters and other papers, as well as on archival research and interviews on two continents, this “brilliantly rendered biography” documents the pivotal role of the Murphys in the story of the Lost Generation (Los Angeles Times). “Often considered minor Lost Generation celebrities, the Murphys were in fact much more than legendary party givers. Vaill’s compelling biography unveils their role in the European avant-garde movement of the 1920s; Gerald was a serious modernist painter. But Vaill also shows how their genius for friendship and for

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transforming daily life into art attracted the most creative minds of the time.” —Library Journal

Dictionnaire des Mathématiques appliquées, etc-Hippolyte SONNET 1867

comptes rendus du congrès international de géographie amsterdam 1938-International Geographical Union 1938

Légendes d'aujourd'hui. Poèmes suivis de lieds et sonnets-Achille MILLIEN 1870

Les Almanachs Français: Bibliographie-iconographie-John Grand-Carteret 1896

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Cours élémentaire d'astronomie et de navigation: ptie. Navigation-P. Constan 1904

Le Génie civil- 1894

Les instruments de précision de physique et de navigation et les appareils météorologiques enregistreurs-E. Garnault 1878

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Notice sur les erreurs des compas dues aux attractions

locales à bord des navires en bois et en fer ..-Benoît Henri Darondeau 1858

Traite d'astronomie et de meteorologie appliquees a la navigation-G. Chabirand (Lt.) 1877

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DU MILLENIUM A L'APOCALYPSE-XAVIER-JÉRÔME LE ROUX

Le Cosmos; revue des sciences et de leurs applications- 1906

La marine à l'Exposition universelle de 1878-France. Ministère de la marine et des colonies 1879

The International Hydrographic Review- 1941 Vol. 27- include section: International hydrographic bibliography (title varies).

Traité de navigation d'astronomie et de météor à l'usage des officiers de la marine du commerce-Ferdinand Labrosse 1867

Compensation du compas Thomson. Théorie succincte et opérations pratiques-Louis Jean Célestin Gaschard 1895

Manuel des instruments nautiques-Émile Guyou 1899

Selected Poetry-Victor Hugo

2002 This generous, varied selection of poems by one of France's best-loved and most reviled poets is presented with facing originals, detailed notes, and a lively introduction to the author's life and work. Steven Monte presents more than eighty poems in translation and in the original French, taken from the earliest poetic publications of the 1820's, through collections published during exile, to works published in the years following Hugo's death in 1883. The introduction provides helpful background information about Hugo's life and work, the selection, and what is involved in translating a poet whose effortless rhymes are central to the poetry's power. Detailed notes at the back of the volume offer information about the poems and their publishing and historical contexts. This is an ideal introduction to a poet whose work, for all its renown, remains for Anglophone readers

undiscovered.
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