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by Charles Amédée Philippe van Loo. [1] The drawing dates back to 1760, when de Sade was 19 years old, and is the only known authentic portrait of him. [2] Born(1740-06-02)2 June 1740Paris, Kingdom of FranceDay 2 December 1814(1814-12-02) (74)Charenton, Val-de-Marne, France Philosophical projectNoble

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lifeThe 120 days of sodom (1785)Justine (1791)Philosophy in the bedroom (1795)Juliette (1799)EraLate 18th centuryRegionFranceSchoolLibertineThe main interestsPornography, eroticism, politicsNota ideasSadism Influenza Voltaire, Rousseau, Spinoza, Radcliffe, Hobbes,[3] Diderot, Machiavelli[3], Bernard
Mandeville[3] Influenced Algernon Charles Swinburne, [quote needed] Sigmund Freud, [quote needed] Jean Genet, [quote needed] Friedrich Nie [quote needed] Jean Genet, [quote needed] Je
[quote required] Simone de Beauvoir, [quote required] Jim Morrison, [quote required] Jim Morrison, [quote required] Pierre Klossowski, [quote required] Viela Lunch, [4] Yukio Mishima, [quote required] Simone de Beauvoir, [quote required] Pierre Klossowski, [quote required] Viela Lunch, [4] Yukio Mishima, [4] Yukio Mi
Camille Paglia, [quote required] Pier Paolo Pasolini, [quote required] Pete Doherty, [quote needed] Surrealism, [quote needed] John Waters, [quote needed] Jacques Lacan, [quote needed] Susan required] possibly Max Stirner [quote required] Family Spouse (s) Renée-Pélagie
FamilySpouse(s)Renée-Pélagie de Launay (d. 1763; died 1810) Partner(s)Anne-Prospère de Launay (1772)[2]Madeleine LeClerc (1810–1814; His death)ChildrenLouis Marie de Sade (1767–1809)Donatien Claude Armand de Sade (1769–1847)Madeleine Laure de Sade (1771–1844)ParentsJean Baptist Jeançois
Joseph, Count of Sade (father) Marie Eléonore de Maillé de Carman (mother) Signature Donatien Alphonse François, Marquis of Sade (French: [d—nasj— alf——z f——swa), maeki de triste]; 2 June 1740 – 2 December 1814), was a noble French, revolutionary politician, philosopher and writer, [5] famous for his libertine
sexuality. His works include novels, short stories, plays, dialogues and political treatises. During his lifetime some of these were published under his name, while others, which de Sade denied writing, appeared anonymously. De Sade is best known for his erotic works, which combined philosophical discourse with
pornography, depicting sexual fantasies with an emphasis on violence (particularly against women and children), suffering, sex (which he calls sodomy), crime, and blasphemy against thristianity. He became famous for his numerous sex crimes and abuse against young men, women and children, [7] He claimed to be a
supporter of absolute freedom, unbridled by morality, religion, or law. The sadistic and sadistic words derive from his name. [8] De Sade was imprisoned in various prisons and an asylum for about 32 years of his life: 11 years in Paris (10 of them spent in the Bastille), a month in the Conciergerie, two years in a fortress,
one year in the convent of Madelonnettes, three years in the asylum of Bicêtre, one year in the prison of Sainte-Pélagie and 12 years in the asylum of Charenton. During the French, he was elected to the National Convention. Many of his works were written in prison. There continues to be a fascination with de Sade
among scholars and in popular culture. Prolific French intellectuals such as Roland Barthes, Jacques Derrida and Michel Foucault published studies on him. On the other hand, hedonistic philosopher French Michel Onfray attacked this interest in de Sade, writing that Sade is intellectually bizarre to make
sade a hero. [6] There have also been numerous film adaptations of his work, the most notable of which is Pasolini's Salò, an adaptation The Castle of Lacoste above Lacoste, a residence of Sade; De Sade was born on 2 June 1740, in
the Hôtel de Condé in Paris, to Jean Baptiste François Joseph, Count of Sade and Marie Eléonore de Maillé de Carman, distant cousin and lady-in-waiting to the Princess of Condé. He was the only surviving son of his parents. He was educated by a the abbot of Sade. In his youth in Sade, his father abandoned family:
his mother joined a convent. [11] He was raised by servants who indulged his every whim, which led him to become known as a rebellious and spoiled child with an ever-increasing temperament. Later, during his childhood, Sade was sent to the Lycée Louis-le-Grand in Paris, [11] a Jesuit college, for four years. [10] While
at school, he was educated by Abbé Jacques-François Amblet, a priest, Later in life, in one of Sade's trials, the abbot testified, saving that Sade had a passionate temper that made him eager in the pursuit of pleasure but had a good heart, [12] At Louis-le-Grand High School, he was subjected to severe corporal
punishment, including flagellation, and spent the rest of his adult life obsessed with the violent act. At the age of 14, Sade began attending an elite military academy. After twenty months of training, on December 14, 1755, at the age of 15, Sade was appointed second lieutenant, becoming a soldier. After thirteen months
as a second lieutenant, he was appointed to the Brigade de S. André of the Carabina Regiment of the Count of Provence. He eventually became colonel of a Dragoon regiment and fought in the Seven Years 'War. In 1763, on his return from the war, he courted the daughter of a wealthy magistrate, but his father refused
his courtship and instead arranged a marriage with his eldest daughter. Renée-Pélagie de Montreuil: that the marriage produced two sons and a daughter. In 1766, he built a private theatre in his castle, the Castle of Lacoste, in Provence. In January 1767, his father died, Sade's father, Jean-Baptiste François Joseph de
Sade Sade, the mother of Marie Eléonore de Maillé de Carman Title and the heirs The men of the Sade, but is identified in the
documents as Marguis of Mazan. The Sade family was noblesse d'épée, arguing that at the time the oldest nobility, descended from Frank, thus assuming a noble title without a concession from the king, was habitually de riqueur. The alternating use of the title indicates that the titular hierarchy (below duc et pair) was
theoretical; theoretically, the title of Marquis was granted to noble owners of several counties, but its use by men of dubious descent caused its discredit. At court, precedence was for seniority and royal favor, not by title. There is a father-son correspondence, in which the father addresses his son as Marquis. [quote
required] For many years, Sade's descendants regarded his life and work as a scandal to be repressed. This did not change until the middle of the 20th century, when Count Xavier de Sade claimed the title of Marquis, at he fell into disuse, on his business cards, [15] and became interested in the writings of his ancestor.
At that time, the divine Marguis of he was so innomentable in his family that Xavier de Sade only learned of him in the later discovered a sade shop in the family castle in Condé-en-Brie, and worked with scholars for decades to enable their publication. [2] His
youngest son, Marquis Thibault de Sade, continued the collaboration. The family also claimed a trademark on the name. The family sold the Château di Condé in 1983. [17] In addition to the manuscripts they preserve, others are held in universities and libraries. Many, however, were lost in the 18th and 19th centuries. A
considerable number were destroyed after Sade's death at the instigation of his son, Donatien-Claude-Armand. Scandalous libertine existence and repeatedly procured young prostitutes and employees of both sexes in his castle of Lacoste. He was also charged with blasphemy,
which was considered a serious crime. His behavior also included an affair with his wife's sister, Anne-Prospère, who had come to live at the castle. [2] Beginning in 1763, Sade lived mainly in Paris or near Paris. Several prostitutes complained of ill-treatment and were placed under police surveillance, which detailed
reports of his activities. After several short prisons, which included a brief incarceration in Saumur Castle (then a prison), he was exiled to his castle of Lacoste in 1768. The first major scandal occurred on Easter Sunday 1768, in which Sade procured the services of a woman. Rose Keller,[19] a widow-beggar who
approached him for alms. He told her that he could make money working for him: he understood that his job was that of a housekeeper. At her castle in Arcueil. Sade tore her clothes off, threw her on a sofa and tied her by the four limbs, face down, so she could not see behind her. Then he whipped her. Keller testified
that he made several incisions on his body in which he poured hot wax, although investigators found no broken skin on Keller, and Sade explained that he had applied an ointment to her after the whip. Keller eventually escaped by climbing out of a second-floor window and running away. The Sade family paid the
waitress to keep her quiet, but the wave of social embarrassment damaged Sade's reputation, [20] The Présidente, Sade's mother-in-law, obtained a lettre de cachet (a royal arrest and imprisonment order, without declared cause or access to the courts) from the king, protecting Sade from court jurisdiction. The lettre de
cachet would later prove disastrous for the Marquis. Four years later, in 1772, Sade committed further acts with four prostitutes with the alleged Spanish fly aphrodisiac and sodomy with with The two men were sentenced to death in absentia for
sodomy and poisoning. They fled to Italy, Sade taking his wife's sister with him. Sade and Latour were captured and imprisoned in Miolans Fortress in Savoy French in late 1772, but fled four months later. Detail of the manuscript Di Les 120 Journées de Sodome Sade later hid in Lacoste where he was reunited with his
wife, who became an accomplice in his later efforts. [2] In 1774, Sade trapped six children, including a boy, in his castle for six weeks during which he abused them, which his wife allowed. [2] He kept a group of young employees at the castle, most of whom complained about the harassment and guickly left his service.
Sade was forced to flee to Italy again. It was during this time that he wrote Voyage d'Italie. In 1776 he returned to Lacoste, again he hired several servants, most of whom fled early. In 1777, the father of one of these employees went to Lacoste to claim his daughter, and attempted to shoot the Marquis point-blank, but the
gun failed. Later that year, Sade was induced to go to Paris to visit his alleged sick mother, who had actually recently died. He successfully appealed his death sentence in 1778, but remained imprisoned under the lettre de cachet. He fled but was soon recaptured.
He resumed writing and met fellow prisoner Count of Mirabeau, who also wrote erotic works. Despite this common interest, the two hated each other intensely. In 1784 Vincennes was closed and Sade was transferred to the Bastille. The following year he wrote the manuscript for his magnum opus Les 120 Journées de
Sodome (The 120 Days of Sodom), which he wrote in tiny calligraphy on a continuous roll of paper that he rolled tightly and put in his cell wall to hide. He was unable to finish the job; On July 4, 1789, he was transferred naked like a worm to charenton asylum near Paris, two days after inciting unrest outside the prison
shouting at the crowd gathered there: They are killing the prisoners here! Sade was unable to retrieve the manuscript before being removed from prison. The assault on the Bastille, an important event of the French Revolution, took place ten days after the end of Sade on July 14. To his desperation, he believed that the
manuscript had been destroyed during the bastille assault, although he was actually rescued by a man named Arnoux de Saint-Maximin two days before the Bastille was attacked. It is not known why Saint-Maximin chose to bring the manuscript to safety, nor is anything else known about him. [2] In 1790, Sade was
released by Charenton after the new National Assembly abolished the cachet lettre tool. His wife filed for divorce shortly thereafter. Return to freedom, beginning in 1790, he published many of his books anonymously. She met Marie-
Constance Quesnet, a former actress with a six-year-old son, who had been abandoned by her husband. Constance and Sade remained together for the rest of her life. He initially adapted the new political order after the revolution, supported the Republic, [23] called himself Citizen Sade, and managed to gain several
official positions despite his aristocratic background. Due to damage to his estate in Lacoste, which was elected to the National Convention, where he represented the far left. He was a member of the Pigues section, known for his radical views. He
wrote several political pamphlets calling for the implementation of direct voting. However, there is much evidence to suggest that he was abused by his revolutionary colleagues because of his aristocratic background. Things were not helped by his son's desertion in May 1792 from the army, where he had served as a
second lieutenant and aide-de-camp to a prominent colonel, the Marquis de Toulengeon. Sade was forced to disavow his son's desertion to save himself. Later that year, his name was added - both by mistake and intentional malice - to the list of emigrants in the Boctte department of the Rhône. While claiming to be
against the Reign of Terror in 1793, he wrote an admired eulogy for Jean-Paul Marat. At this point, he was becoming publicly critical of Maximilien Robespierre and, on December 5, was removed from office, accused of moderateism and imprisoned for almost a year. He was released in 1794 after the end of the Reign of
Terror. In 1796, now completely destitute, he had to sell his ruined castle to Lacoste. Imprisoned for his writings and his death The front page of Justin of Sade, one of the works for which he was imprisoned In 1801, Napoleon Bonaparte ordered the arrest of the anonymous author of Justina and Juliette. Sade was
arrested in his publisher's office and imprisoned without trial; first in sainte-pélagie prison and, following accusations of trying to seduce young prisoners there, in the harsh asylum of Bicêtre. After the intervention of his family, he was declared insane in 1803 and transferred once again to charenton asylum. His ex-wife
and children had agreed to pay the pension there. Constance, pretending to be his relative, was allowed it and encouraged him to stage many of his plays, with inmates as actors, to be seen by parisian audiences. [2] Coulmier's new
approaches to attracted much opposition. In 1809, new police orders placed Sade in solitary confinement and deprived him of pens and In 1813, the government ordered Coulmier to suspend all theatrical performances. Sade began a sexual relationship with 14-year-old Madeleine LeClerc, daughter of a Charenton
employee. This lasted about four years, until his death in 1814. He had left instructions in his will prohibiting his body from being opened for any reason, and then placed in a coffin and buried on his property located in Malmaison near Épernon.
These instructions have not been followed; He was buried in Charenton. His skull was later removed from the grave for a phrenological examination. [2] His son burned all his remaining unpublished manuscripts, including the immense several-volume work Les Journées de Florbelle. Evaluation and criticism Part of a
series on Individualism Topics and Concepts Autonomy Civil Liberties DIY Free Love Free Rethinking Human Rights Individual Recovery Identification Laissez-faire Libertine Freedom Methodological Individualism Negative Freedom Personal Property Positive Property Private Property Self-Actualization Self-Actualization
Subjectivity Subjectivity Thinkers Anti alfonso Aris Aristotle Armand Camus Diogenes Emerson Epicurus Godwin Goldman Hayek Hess Igualada Jefferson Laozi Libertad Locke Hipparchy Mencken Mill Mises Montaigne Nietzsche Novatore Nozick Onfray Palante Those Rand Rothbard Ryner Sade Schopenhauer Smith
Spencer Spooner Stirner Thoreau Tucker Walker Warren Wilde Zeno Yang Philosophies Autarchism Anarchism Anarchism Ethical Selfishness Selfishness Rational Emonism Humanism Individualistic Feminism Feminism
Equity Liberal Feminism Liberal Feminism Libertarian libertarian libertarian Socialism L
the Group Mentality of the Herd Indoctrination Mass Society Mobbing Social Engineering Statism Tyranny Tyranny Theocracy Totalitarianism vte Numerous writers and artists - especially those who deal with sexuality - have been rejected and fascinated by Sade. He has been given the title of rapist and
paedophile, and critics have debated whether his work has a redeeming value. An article in The Independent, a British online newspaper, gives mixed opinions: the novelist French Pierre Guyotat said: Sade is, in a way, our Shakespeare. He has the same sense of tragedy, the same greatness as the anarchist
philosopher Michel Onfray said, it is intellectually bizarre to make Sade a ... Even according to his most adoring biographers, this man was a sex offender. [6] Contemporary contemporary rival Rétif de la Bretonne published an Anti-Justine in 1798. Geoffrey Gorer, an English anthropologist and author (1905–1985), wrote
one of the first books on Sade, entitled The Revolutionary Ideas of the Marquis de Sade in 1935. He scribed that Sade was in total opposition to contemporary philosophers both for his complete and continuous denial of the right to property and for seeing the struggle in French society of the late 18th century as not
between the crown, the bourgeoisie, the aristocracy or the silky interests of one of them against the proletariat. Holding these views, he cut himself completely out of the revolutionary thinkers of his time to join those of the mid-19th century. Thus,
Gorer argued, he can with some justice be called the first reasoned socialist. Simone de Beauvoir (in his essay Must we burn Sade?, published in Les Temps modernes, December 1951 and January 1952) and other writers attempted to identify traces of a radical philosophy of freedom in Sade's writings, preceding
modern existentialism by about 150 years. He was also seen as a precursor to Sigmund Freud's psychoanalysis in his focus on sexuality as a driving force. Surrealists admired him as one of their forerunners, and Guillaume Apollinaire famously called him the freest spirit that ever existed. Pierre Klossowski, in his 1947
book Sade Mon Prochain (Sade My Neighbour), analyzes Sade's philosophy as a precursor to nihilism, denying Christian values and the materialism of the Enlightenment by Max Horkheimer and Theodor Adorno (1947) is called Juliette, or Enlightenment and
Morality and interprets Juliette's ruthless and calculating behavior as the embodiment of the philosophy of enlightenment. Similarly, psychoanalyst Jacques Lacan stated in his 1963 essay Kant avec Sade that Sade's ethos was the complementary complement to the categorical imperative originally formulated by
Immanuel Kant. However, at least one philosopher rejected Adorno and Horkheimer's claim that Sade's moral skepticism is actually consistent, or reflects Enlightenment of the time. [27] A resemblance to the later philosophy of Max
Stirner and Friedrich Nietzsche along with Nazi ideology has also been claimed, although it is accepted that there is no evidence that the Nazis are directly inspired by De Sade (Nietzsche did not read it). In his 1988 political theory and modernity, William E. Connolly analyzes Sade's philosophy in the bedroom as a topic
against previous political philosophers, notably Jean-Jacques Rousseau and Thomas and their attempts to reconcile nature, reason and virtue as the basis of Company, Similarly, Camille Paglia argued that Sade can best be understood as satirical, responding point by point to Rousseau's claims that society inhibits and
corrupts the innate goodness of humanity: Paglia notes that Sade wrote in the aftermath of the French Revolution, when the Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Jacobins instituted the Bloody Reign of Terror and Rousseauist Instituted the Bloody Reign of Terror and Rousseauist Instituted the Bloody Reign of Terror and Rousseauist Instituted the Bloody Reign of Terror a
Sadeian Woman: And the Ideology of Pornography (1979), Angela Carter provides a feminist reading of Sade, seeing him as a moral pornographer who creates spaces for women. Similarly, Susan Sontag defended both Sade's Histoire de l'œil (History of the Eye) and Georges Bataille in her essay The Pornographic
Imagination (1967) on the basis that their works were transgressive texts, and argued that neither should be censored. In contrast, Andrea Dworkin saw Sade as the exemplary pornographer who hated women, supporting his theory that pornography inevitably leads to violence against women. A chapter of her book
Pornography: Men Possessing Women (1979) is dedicated to an analysis by Sade. Susie Bright states that Dworkin Ice and Fire's first novel, full of violence and abuse, can be seen as a modern-day reimagining of Sade's Juliette. [32] In his doctoral thesis G. T. Roche, a New Zealand philosopher, argued that Sade,
contrary to what some have claimed, actually expressed a specific philosophical view of the world. It identifies a number of positions that Sade had advocated, including antitheism, moral relativism, moral relativism, moral nihilism, and proto-social Darwinism. He also criticizes Sade's views,
seeing in the last (along with the Jews' guilt for creating the weak Christianity religion) a precursor to Adolf Hitler's philosophy (although he does not claim a direct link, that Hitler actually read Sade). However, he also said that Sade's views cannot be blamed on Enlightenment philosophy nor inspired by the Holocaust.
contra Theodor Adorno and Max Horkheimer in their work Dialectics of the Enlightenment (rather, he associates them both with the emerging Against the Enlightenment, seeing similarities here too with the philosophy of Friedrich Nietzsche), while also clarifying the differences Sade had from the views of the Nazis. He
also criticizes the idea that Sade has shown that morality cannot be based on reason. Influence Sexual arousal in response to extreme pain, suffering or humiliation made not consensually to others (such as in Sade's novels). Other terms
have been used to describe the condition, which may overlap with other sexual preferences that also involve inflicting pain. It is distinct from situations where consenting individuals use mild or simulated pain or or for sexual arousal. Various influential cultural figures have expressed great interest in Sade's work, including
the philosopher French Michel Foucault, the American director John Waters, and the Spanish director Jesús Franco. The poet Algernon Charles Swinburne is also said to have been heavily influenced by Sade. Nikos Nikolaidis ' 1979 film The Wretches Are Still Singing was shot surrealally with a predilection for marguis
de Sade's aesthetic; Sade is said to have influenced romantic and decadent authors such as Charles Baudelaire, Gustave Flaubert and Rachilde; and to have influenced a growing popularity of nihilism in Western thought. [39] Sade's notions of strength and weakness and good and evil, such as the balance of good and
evil in the world required by nature that the monk Clement mentions in Justine, [40] may also have had a considerable influence on Friedrich Nietzsche's On the Genealogy of Morality (1887). It is hypothesized that the philosopher of selfish anarchism, Max
Stirner, was also influenced by Sade's work. Serial killer Ian Brady, who with Myra Hindley carried out torture and murder of children known as the Moors murders in England during the 1960s, was fascinated by Sade, and the suggestion was made at their trial and appeals[42] that the torture of children (the screams and
pleas of which they recorded the tape) were influenced by Sade's ideas and fantasies. According to Donald Thomas, who wrote a biography of Sade, Brady and Hindley had read very little about Sade's real work; his only book they owned was an anthology of excerpts that did not include any of his most extreme writings.
In the two suitcases found by the police that contained books belonging to Brady were The Life and Ideas of the Marguis de Sade, Hindley herself claimed that Brady sent her to get books from Sade, and that after letiti he sexually aroused her and beat her. In Philosophy in the Bedroom, Sade proposed the use of
socially induced abortion and population control, marking the first time the topic had been discussed in public. It has been suggested that Sade's writing influenced the subsequent medical and social acceptance of abortion in Western society. [46] Cultural representations Depiction of the Marguis de Sade by H.
Biberstein in L'Œuvre du marquis de Sade, Guillaume Apollinaire (Edit.), Bibliothèque des Curieux, Paris, 1912 Main article: Marquis of Sade in popular culture, including imaginary works and biographies. The eponymous of the
psychological and subcultural term sadism, its name is used variously to evoke sexual ity, licentiousness and freedom of speech. [9] In modern culture his works at the same time seen as magical analyses of how power and economics work, and as eroticism. [47] On a conventional moral vision in Sade's time as today,
Sade was imprisoned because his predilection for sexual and corporal abuse of vulnerable individuals made him a serious danger to the public. On the other hand, it could be argued that Sade's sexually explicit works were a means for articulation but also for exposing the corrupt and hypocritical values of the elite in his
society, and that it was primarily this uncomfortable and embarrassing satire that led to his long-term detention. On the second point of view it becomes a symbol of the artist's struggle with the censor and that of the moral philosopher with the constraints of conventional morality. Sade's use of pornographic devices to
create provocative works that subvert the prevailing moral values of his time inspired many other artists in a variety of media. The cruelty depicted in his works have still been kept alive by some artists and intellectuals because they themselves espouse a philosophy of
extreme individualism. [48] But Sade's life was lived in flat contradiction and violation of Kant's injunction to treat others as ends in themselves and never just as means for an agent's ends. At the end of the 20th century, there was a resurgence of interest in Sade; prominent French intellectuals such as Roland Barthes,
Jacques Lacan, Jacques Derrida and Michel Foucault[49] published studies of the philosopher, and interest in Sade among scholars and artists were interested in the Divine Marguis. Sade was celebrated in surrealist periodicals, and celebrated by
figures such as Guillaume Apollinaire, Paul Éluard and Maurice Heine; Man Ray admired Sade because he and other surrealist in sadism, and excerpts from Justine's original draft were published in Le
Surréalisme au service de la révolution. [50] In literature, Sade is mentioned in several stories by horror and sci-fi writer (and psycho author) Robert Bloch, while Polish science fiction author Stanisław Lem has written an essay analyzing the topics of game theory that appear in Sade's Justine. Writer Georges Bataille
came up with Sade's writing methods of sexual transgression to shock and provoke readers. Sade's life and works, films, pornographic or erotic drawings, engravings, and more. These include Peter Weiss' comedy Marat/Sade, a fantasy that extrapolates from the fact that
Sade has directed plays performed by his inmates at Charenton Asylum. Yukio Mishima, Barry Yzereef and Doug Wright also wrote plays were made in films. His work is mentioned in the film at least already in Luis Buñuel's L'Âge d'Or (1930), whose final segment provides a 120-
day queue of Sodom, with the four dissolved nobles emerging from their mountain retreat. In 1969, American International Films released a German production called de Sade, starring Keir Dullea. Pier Paolo Pasolini shot Salò, or the 120 days of Sodom (1975), updating Sade's novel to the short Republic of Salò; Sade
by Benoît Jacquot and Quills by Philip Kaufman (from Doug Wright's play of the same name) both hit theaters in 2000. Quills, inspired by Sade's imprisonment and the battles against censorship in his society, [48] portrays him (Geoffrey Rush) as a literary fighter for freedom who is a martyr of the cause of free expression
Sade is a 2000 American drama film directed by Benoît Jacquot and starring Daniel Auteuil as Marquis de Sade, adapted by Jacques Fieschi and Bernard Minoret from the novel La terreur dans le boudoir by Serge Bramly. Sade himself has often been described in American popular culture less as a revolutionary or even
as a libertine and more like a sadistic and tyrannical criminal. For example, in the final episode of the television series Friday the 13th: The Series, Micki, the female protagonist, travels back in time and ends up being imprisoned and tortured by Sade. Similarly, in the horror film Waxwork, Sade is among the wax villains of
the film to come to life. Although not personally described, Sade's writings are featured in the novel Too Like the Lightning, the first book in the Unknown Earth sequence written by Ada Palmer. Palmer's depiction of the Earth of the 25th century relies heavily on the philosophies and prominent figures of the
Enlightenment, such as Voltaire and Denis Diderot in addition to Sade, and in the book the narrator Mycroft, after showing his imaginary reader a sex scene formulated outside sade herself, takes the indignation of this fictional reader as an opportunity to delve into Sade's ideas. In addition, one of the central locations of
the novel, a brothel that advertises itself as an 18th-century bull, features an inscription above the owner's door dedicating the institution as a temple to Sade, a homage to Voltaire. Writing literary criticism The Marguis de Sade saw Gothic fiction as a genre that relied heavily on
magic and phantasmagoria. In his literary critique Sade sought to prevent his fiction from being labeled Gothic by emphasizing the supernatural aspects of Gothic as the fundamental difference from themes in his work. But as he sought this separation he believed that gothic played a necessary in society and discuss its
roots and uses. He wrote that the Gothic novel was a perfectly natural and predictable consequence of the revolutionary feelings in He theorized that the adversity of the period had rightly led Gothic writers to seek hell to ask for help in composing their seductive novels. Sade kept the work of writers Matthew Lewis and
Ann Radcliffe high above other Gothic authors, laning Radcliffe's brilliant imagination and pointing to Lewis' The Monk as arguably the best result of the genre was at odds with itself, arguing that supernatural elements within Gothic fiction created an inescapable dilemma for both
its author and its readers. He argued that such an author was forced to choose between elaborate explanations of the supernatural or no explanation of The Monk, Sade believed that there was not a single Gothic novel that
had been able to overcome these problems, and that a Gothic novel that did so would be universally considered for its excellence in fiction, Many assume that Sade's critique of the Gothic novel is a reflection of his frustration at the broad interpretations of works such as Justine. Within his objections to the lack of
likelihood in Gothic it may have been an attempt to present his work as a better representation of the whole nature of man. Since Sade professed that an author's ultimate goal should be to provide an accurate portrait of man, It is believed that Sade's attempts to separate himself from the Gothic novel highlight this belief.
For Sade, his work was best suited to achieving this goal in part because he was not chained by the supernatural stupidity that dominated the late 18th-century narrative. In addition, Sade is believed to have praised The Monk (which shows Ambrosius' sacrifice of his humanity to his inexorable sexual appetite) as the best
Gothic novel mainly because his themes were closest to those within his work. The libertine novels, and include the Justine novels, or
the misfortunes of virtue; Mr Juliette; The 120 days of Sodom; and philosophy in the bedroom. These works challenge traditional perceptions of sexuality, religion, law, age and gender. His views on sexual violence, sadism, and pedophilia stunned even those sade contemporaries who were quite familiar with the dark
themes of the Gothic novel during its popularity in the late 18th century. Suffering is the primary rule, since in these works focus on the dark side of human nature, the magic and phantasmagoria that dominates Gothic is noticeably
absent and is the main reason for these are not considered gender-friendly. Through the unprecedented passions of his libertines, Sade wanted to present the most impre sly story ever written since the world existed. Despite his literary attempts
at evil, his characters and stories often fell into the repetition of sexual acts and philosophical justifications. Simone de Beauvoir and Georges Bataille argued that the repetitive form of his libertine novels, while hindering the art of his prose, eventually strengthened his individualistic arguments. [59] [60] The repetitive and
obsessive nature of Justine's account of abuse and frustration in his efforts to be a good Christian living a virtuous and pure life may seem like a boringly excessive superficial reading. Paradoxically, however, Sade controls the reader's instinct to treat them as ridiculous cheap pornography and obscenities by knowingly
and artfully intertwining the narrative of his evidence with extensive reflections on individual and social morality. Short fiction In The Crimes of Love, subtitled Heroic and Tragic Tales, Sade combines romance and horror, employing several Gothic tropes for dramatic purposes. There is blood, bandits, corpses and, of
course, insatiable lust. Compared to works like Justine, here Sade is relatively tame, as eroticism and torture are subtracted for a more psychological approach. It is the impact of sadism instead of the acts of sadism itself that emerge in this work, unlike the aggressive and rapacious approach in his libertine works. The
modern volume entitled Gothic Tales collects a variety of other short works of fiction intended to be included in Contes et Fabliaux d'un Troubadour Provencal du XVIII Siecle by Sade. An example is Eugénie de Franval, a story of incest and punishment. In his representation of conventional morality it is a kind of
departure from the erotic cruelties and moral ironies that dominate his libertine works. It opens with a tame approach: enlightening humanity and improving its morals is the only lesson we offer in this story. Read it, the world discovers how great the danger is following in the footsteps of those who will stop at nothing to
fulfill their desires. The descriptions in Justine seem to anticipate Radcliffe's scenario in The Mysteries of Udolpho and the Vaults in Italian, but, unlike these stories, there is no escape for Sade's virtuous heroine, Justine. Unlike Radcliffe's milder Gothic narrative, Sade's protagonist is brutalized and tragically dies. Having
a character like Justine, who is stripped without ceremony and tied to a wheel to caress and beat, would be unthinkable in written domestic Gothic fiction the bourgeoisie. Sade also devises a kind of affection between Justine and her tormentors, suggesting of masochism in his heroine. [61] Bibliography Further
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