

*Rococo*  
*to* **CUBISM**

**IN ART  
& LITERATURE**

**BY WYLIE SYPHER**

*Transformations in Style, in Art and  
Literature from the 18- to the 20-Century*

# Rococo To Cubism In Art Literature

**Phillip Crant**



## **Rococo To Cubism In Art Literature:**

**Rococo to Cubism in Art and Literature** Wylie Sypher,1960      **Rococo to Cubism in Art and Literature** Wylie Sypher,1960      **Rococo to Cubism in Art and Literature** R. L. Oldfield,1960      **Rococo to Cubism in Art and Literature /by Wylie Sypher ,1960**      The Imprint of the Picturesque on Nineteenth-Century British Fiction Alexander M. Ross,2006-01-01 Despite the negative criticism directed at its sentiment its heartlessness its superficiality the picturesque remained in both art and fiction of Victorian England a mode of seeing that even the greatest of the artists and novelists relied upon from time to time so that their viewers and readers could rejoice in the instant recognition of place and character distinctly limned and sometimes subtly enough to elicit sympathy Preface After briefly tracing the development of the theory of the picturesque in the eighteenth century writings of William Gilpin Sir Uvedale Price and Richard Payne Knight and examining how nineteenth century novelists accommodated aesthetic theory to the practice of fiction Ross focuses on the use of the picturesque in the works of Sir Walter Scott Charlotte Bronte Charles Dickens George Eliot and Thomas Hardy The persistence of the picturesque through novels ranging from Waverley to Jude the Obscure and in writers like Dickens and Eliot who had little respect for its conventions attests to its strength and attraction in nineteenth century literature      *The Visual Arts, Pictorialism, and the Novel* Marianna Torgovnick,2014-07-14 Marianna Torgovnick maintains that it is worthwhile to think about novels in terms of the visual arts in part because major novelists like James Lawrence and Woolf did so and did so fruitfully as they were influenced by their perceptions of artistic movements Originally published in 1985 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905      **Authors and Art Movements of the Twentieth Century** Declan Lloyd,2022-12-30 This book explores the great influence of twentieth century artists and art movements on many major writers of the twentieth century It focuses in particular on four seminal writers who were strongly influenced by very different movements they are Gertrude Stein and Cubism William S Burroughs and Dada J G Ballard and Surrealism and Douglas Coupland and Pop Art For these authors the presence and influence of these art movements is not limited to a small cluster of texts but can be felt much more expansively across their work infiltrating all manner of multifarious and complex dimensions These authors are all keen to explore new methods of shifting the signature styles and forms of visual art into the literary world Alongside these more overt methods of artistic transposition the authors also often demonstrate a deep philosophical affinity with their chosen movements This book uproots and examines these kinds of artistic engagements and also explores the authors own personal connections with the world of art For these are all authors not only interested in

visual art but also intimately connected to the art world. Indeed some went on to become renowned artists in their own right while others were closely associated with major historical art figures. Above all however they are unified by a kindred interest in exploring how the methods and philosophies of art can be transposed into and even challenge the constraints of traditional forms of literature.

*Comparative Criticism: Volume 4, The Language of the Arts* E. S. Shaffer, 1982-11-11

Addresses literary theory and criticism comparative studies in terms of theme genre movement and influence and interdisciplinary perspectives

**The Princeton Encyclopedia of Poetry and Poetics** Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, Paul Rouzer, Harris Feinsod, David Marno, Alexandra Slessarev, 2012-08-26

Rev ed of The Princeton encyclopedia of poetry and poetics Alex Preminger and T V F Brogan co editors Frank J Warnke O B Hardison Jr and Earl Miner associate editors 1993

**Forms of Life** Martin Price, 1983-01-01

The novel contains imagined lives that achieve a kind of meaning and intensity our own lives do not. Out of the novelist's moral imagination the breadth and depth of his awareness of human motivations tensions and complexities emerge fictional persons through whom we learn to read ourselves. This eloquent book exploring fictional lives in crucial moments of choice and change stresses both their difference from and their deep connections with life. Martin Price writes here about ways in which character has been conceived and presented in the novels of the nineteenth and early twentieth centuries. Beginning with chapters that cogently argue the artistic value of character Price then deals with the different forms character has taken in individual novels. His first discussions center on authors Jane Austen Stendhal Charles Dickens George Eliot and Leo Tolstoy who define individuals by their adherence or opposition to social norms. The next chapters deal with novelists for whom the moral world is largely internalized. The characters of Henry James Joseph Conrad D H Lawrence and E M Forster live in society and act upon it but the authors are particularly concerned with the confusions terrors and heroism that lie within consciousness. The last chapter uses novels about the artist by James Joyce Virginia Woolf and Thomas Mann in order to apprehend the process by which experience is transformed into art. Avoiding both formalistic and moralistic extremes this new book by a distinguished critic helps us recover a fuller sense of literary form and the forms of life from which it emerges.

The Cinematic Novel and Postmodern Pop Fiction Décio Torres Cruz, 2019-12-05

Décio Torres Cruz approaches connections between literature and cinema partly through issues of gender and identity and partly through issues of reality and representation. In doing so he looks at the various ways in which people have thought of the so called cinematic novel tracing the development of that genre concept not only in the French cinema and film scenarios but also in novels from the United States England France and Latin America. The main tendency he identifies is the blending of the cinematic novel with pop literature through allusions to Pop Art and other postmodern cultural trends. His prime exhibits are a number of novels by the Argentinian writer Manuel Puig: *Betrayed* by Rita Hayworth *Heartbreak Tango* *The Buenos Aires Affair* *Kiss of the Spider Woman* and *Pubis angelical*. Bringing in suggestive sociocultural and psychoanalytical considerations Cruz shows how in Puig's hands the cinematic novel

resulted in a pop collage of different texts films discourses and narrative devices which fused reality and imagination into dream and desire

**Robert Bresson (Revised)** Cinematheque Ontario,1998 An examination of the French director's vision and style

In the Mind's Eye Alexandra K. Wettlaufer,2021-11-08 This comparative interdisciplinary study investigates the relationship between literature and the visual arts in France and Britain from 1750-1900 Through a close examination of the prose writings of Diderot Baudelaire and Ruskin read against the background of contemporary philosophy aesthetics and theories of language *In the Mind's Eye* proposes a new interpretation of the influence and rivalries underlying the development of art criticism as a genre during this period The visual impulse the desire to transcend the limitations of language and make the reader see is located within the historical traditions of ekphrasis enargeia and the paragone while in each chapter the individual author's theories of the mind memory and imagination provide a critical framework for his stylistic experiments *In the Mind's Eye* presents an in-depth analysis of the cultural theoretical and aesthetic implications of artistic border crossings and by contextualizing the movement toward visual-verbal hybridity in the fiction and criticism of Diderot Baudelaire and Ruskin brings new perspectives to nineteenth-century studies in art and literature

*Literary Impressionism* Marlies Kronegger,1973-06 A scholarly introduction to Impressionism in literature with attention to Impressionism in painting

*Authors and Their Centuries* Phillip Crant,1973

**The Supplement of Reading** Tilottama Rajan,2018-03-15 Tilottama Rajan illuminates a crisis of representation within romanticism evident in the proliferation of stylistically and structurally unsettled literary texts that resist interpretation in terms of a unified meaning *The Supplement of Reading* investigates the role of the reader both in romantic literary texts and in the hermeneutic theory that has responded to and generated such texts Rajan considers how selected works by Coleridge Wordsworth Blake Shelley Godwin and Wollstonecraft explore the problem of understanding in relation to interpretive difference including the differences produced by gender class and history

*ReFocus: The Films of Paul Schrader* Michelle E. Moore,2020-05-28 Offers the first comprehensive academic text to explore Paul Schrader's film career through analysis of his directing screenwriting and film criticism Contains a chapter-length interview in which Schrader examines the arc of his career for the first time and revises previous statements about filmmaking and film criticism Provides a valuable update to previous texts on Schrader Considers Schrader's overlooked films and provides new insight into their connections with Schrader's better-known films Contains chapters on Schrader's work since 2008 the publication date of the last book on his filmmaking Paul Schrader's unique relationship to the role of the author as screenwriter director and critic has long informed his cinema and raises complicated questions about the definition of the auteur This volume of essays one of the first collections to assess Schrader's contributions to directing screenwriting and criticism includes the first original appraisals of his much-lauded masterpiece *First Reformed* 2017 as well as a chapter-length interview with Schrader himself conducted by the editors Providing a comprehensive exploration of his groundbreaking achievements in cinema the book considers Schrader's more overlooked

films and provides new insights to their connection with his celebrated work in direction and screenwriting such as *Taxi Driver* 1976 *Cat People* 1982 and *The Comfort of Strangers* 1990      *Authorship and Film* David A. Gerstner, Janet Staiger, 2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies This volume of new work revitalizes the question of authorship by connecting it to larger issues of identity in film in the marketplace in society in culture Essays range from the auteur theory and *Casablanca* to Oscar Micheaux from the American avant garde to community video all illuminating how authorship is a complex idea with far reaching implications This ambitious and wide ranging book will be essential reading for anyone concerned with film studies and the concept of the author      Modernism After the Death of God Stephen Kern, 2017-11-22 *Modernism After the Death of God* explores the work of seven influential modernists Friedrich Nietzsche James Joyce D H Lawrence Andr Gide and Martin Heidegger criticized the destructive impact that they believed Christian sexual morality had had or threatened to have on their love life Although not a Christian Freud criticized the negative effect that Christian sexual morality had on his clinical subjects and on Western civilization while Virginia Woolf condemned how her society was sanctioned by a patriarchal Christian authority All seven worked to replace the loss or absence of Christian unity with non Christian unifying projects in their respective fields of philosophy psychiatry or literature The basic structure of their main contributions to modernist culture was a dynamic interaction of radical fragmentation necessitating radical unification that was always in process and never complete      *The Aesthetic State* Josef Chytry, 2024-07-26 Shortly after the middle of the eighteenth century a number of thinkers from the German speaking lands began to create a paradigm drawn from their impressions of a distant historical reality ancient Athens added to it a new mode of thought modern dialectics and at times even paid homage to the ancient Greek deity Dionysos to materialize their longing for an ideal The influence of these forces came to permeate modern German consciousness deifying the concept and activity of art reviving the Platonic and Sanskrit vision of the cosmos as play and aesthetic creation and projecting a way of life and labor that would honor not the commodity but the aesthetic product With rigorous commitment to primary sources and an unflagging critical engagement with the ideas and concrete situations they raise Josef Chytry provides a comprehensive and extensive study of this central motif in German thought from Winckelmann to Marcuse Chytry takes aesthetic state to signify the concentrated modern intellectual movement to revitalize the radical Hellenic tradition of the polis as the site of a beautiful or good life The movement begins with the classicism of Winckelmann Wiemar aesthetic humanism Wieland Herder Goethe and Schiller s formal theory of the aesthetic state and continues through the idealism of the Swabian dialecticians Holderlin Hegel and Schelling and the realism of Marx Wagner and Nietzsche It culminates in the postrealism of Heidegger Marcuse and the aesthetic modernist artist Walter Spies who initiated a dialogue with the non Western theatre state of the isle of Bali Josef Chytry concludes that the future speculation on the ideal of an aesthetic state must come to terms with the postrealist themes of ontological anarchy aesthetic ethos and theatre state In a bold effort to

stimulate such speculation Chytry indicates how proponents of the aesthetic state might join forces with Rawlsian political theory to promote further the organon of persuasion that in his view serves as the common fount for the ancient dialectical and contractarian quests for the polis This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1989

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