
Portraits In Literature

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NEAL ALVARADO

The Self-portraits of Francisco Goya LAP Lambert Academic Publishing

Beginning with the premise that the portrait was undergoing a shift in both form and function during the Romantic age, Joe Bray examines how these changes are reflected in the fiction of writers such as Maria Edgeworth, Jane Austen, Sir Walter Scott, Elizabeth Hamilton and Amelia Opie. Bray considers portraiture in a broad sense as encompassing caricature and the miniature, as well as the classic portraits of Sir Joshua Reynolds and others. He argues that the portrait in fiction often functions not as a transparent index to character or as a means of producing a straightforward likeness, but rather as a cue for misreading and a sign of the slipperiness and subjectivity of interpretation. The book is concerned with more than simply the appearance of portraits in Romantic fiction, however. More broadly, *The Portrait in Fiction of the Romantic Period* investigates how the language of portraiture pervades the novel in this period and how the two art forms exert mutual stylistic influence on each other.

A Century of American Literature Tin House Books

Embracing Chicana, Cuban, Dominican, and Puerto Rican writers and writers descended from a combined U.S. and Latin American heritage, Latina literature is one of the fastest growing and most exciting fields in fiction. This literature is characterized by revisionist views of recent history, a concern with exile and borders, a blending of genres, and a complex understanding of the term feminist. In these ten interviews, Kevane and Heredia give writers the opportunity to talk about how they began to write, the craft of writing, the conjunction of life, art and politics, literary influences, and their goals as artists. Readers will meet Julia Alvarez, Denise Chávez, Sandra Cisneros, Rosario Ferré, Cristina García, Nicholasa Mohr, Cherríe Moraga, Judith Ortiz Cofer, Esmeralda Santiago, and Helena María Viramontes. The writers' personal and literary journeys vividly portrayed in these interviews will enrich and enhance the readers' understanding of this exciting field. The volume also includes bibliographies of the writers' work.

Liu Ye: The Book Paintings NYU Press

Portraits are everywhere. One finds them not only in museums and galleries, but also in newspapers and magazines, in the homes of people and in the boardrooms of companies, on stamps and coins, on millions of cell phones and computers. Despite its huge popularity, however, portraiture hasn't received much philosophical attention. While there are countless art historical studies of portraiture, contemporary philosophy has largely remained silent on the subject. This book aims to address that lacuna. It brings together philosophers (and philosophically minded historians) with different areas of expertise to discuss this enduring and continuously fascinating genre. The chapters in this collection are ranged under five broad themes. Part I examines the general nature of portraiture and what makes it distinctive as a genre. Part II looks at some of the subgenres of portraiture, such as double portraiture, and at some special cases, such as sport card portraits and portraits of people not

present. How emotions are expressed and evoked by portraits is the central focus of Part III, while Part IV explores the relation between portraiture, fiction, and depiction more generally. Finally, in Part V, some of the ethical issues surrounding portraiture are addressed. The book closes with an epilogue about portraits of philosophers. *Portraits and Philosophy* tangles with deep questions about the nature and effects of portraiture in ways that will substantially advance the scholarly discussion of the genre. It will be of interest to scholars and students working in philosophy of art, history of art, and the visual arts.

Portraits In Fiction NYU Press

A fictionalized memoir of family life in former colonial Dutch East Indies, *Faded Portraits* is the story of the once powerful DePaulys, and especially of Aunt Sophie, the matriarch, whose efforts to preserve the family heritage- the "purity" of the Dutch bloodline and culture- prove inevitably tragic. The forms to which aunt Sophie clings, and which she seeks to impose on her family, represent an arrogant blindness to the personal needs of others and to the cruelties of the colonial system, and underscore the struggles of displaced people who must accept the eclipse of their way of life. The book is reminiscent of the literature of the American South- of the novels of William Faulkner, Flannery O'Connor, John Crowne Ransom, Robert Penn Warren. That too was "colonial" literature, wistfully determined to record an era that was passing.

The Portrait's Subject Univ. Press of Mississippi

A serious and independent contribution to the literature of autobiography. -- John Sturrock
French Studies
Clearly a landmark study. It seems certain to provoke a great deal of productive debate among those concerned with any of the many issues it raises. -- Comparative Literature
The literary self-portrait, often considered to be an ill- formed autobiography, is receiving more attention as a result of the current obsession with personal narrative, but little progress has been made toward an understanding of its specific features. With *Poetics of the Literary Self-Portrait*, Michel Beaujour reveals the hidden ambitions of this genre. From St. Augustine to Montaigne, from Nietzsche to Malraux, Leiris and Barthes, individual self-portraits are analyzed jointly with the enduring cultural matrix from which self-portrayal derives its disconcerting non-narrative structure, and many of its recurrent topics.

Who Am I this Time? University of Notre Dame Press

Art historians, biographers, and other researchers have long drawn on Van Gogh's voluminous correspondence—more than eight hundred letters—for insights into both his personal struggles and his art. But the letters, while often admired for their literary quality, have rarely been approached as literature. In this volume, Patrick Grant sets out to explore the question, "By what criteria do we judge Van Gogh's letters to be, specifically, literary?" Drawing, especially, on Mikhail Bakhtin's conceptualization of self-awareness as an ongoing dialogue between "self" and "other," Grant examines the ways in which Van Gogh's letters raise, from within themselves, questions and issues to which they also respond. Their literary quality, he argues, derives in part from this "double-voiced discourse"—from the power of the letters to thematize, through their own internal dialogues, the

very structure of self-fashioning itself. Far from merely reproducing the narrative of the artist's personal progress, "the letters enable readers to recognize how necessary yet open-ended, constrained yet liberating, confined yet unpredictable, are the means by which people seek to shape a place for themselves in the world." This volume builds on Grant's earlier analysis of Van Gogh's correspondence, *The Letters of Vincent van Gogh: A Critical Study* (AU Press, 2014), a study in which he approached the letters from a literary critical standpoint, delving into key patterns of metaphors and concepts. In the present volume, he provides instead a literary theoretical analysis of the letters, one that draws them more fully into the domain of modern literary studies. In his deft and keenly perceptive reading, Grant deconstructs the binaries that surface in both Van Gogh's writing and painting, discusses the narrative dimensions of the letter-sketches and the recurring themes of fantasy, belief, and self-surrender, and draws attention to Van Gogh's own understanding of the permeable boundary between words and visual art. Viewing the letters as an integrated body of discourse, "My Own Portrait in Writing" offers a theoretically informed interpretation of Van Gogh's literary achievement that is, quite literally, without precedent.

Portraits of Integrity Frederick Ungar

A collection of essays on literary subjects, including Casanova.

Faded Portraits Routledge

What happens to the relationship between business and literature when storytelling becomes a privileged form of communication for organizations. Corporations love a good story. Microsoft employs a chief storyteller, who heads a team of twenty-five corporate storytellers. IBM, Coca-Cola, and the World Bank are among other organizations that have worked with storytelling methods. And, of course, Steve Jobs was famous for his storytelling. Today, narrative is a privileged form of communication for organizations. In *Portrait of the Manager as a Young Author*, Philipp Schönthaler explains this unlikely alliance between business and storytelling. The contradictions are immediately apparent. If, as the philosopher Hans Blumenberg writes, stories are told to pass the time, managers would seem to have little time to spare. And yet, Schönthaler reports, stories are useful in handling complexity. When digital information flows too quickly and exceeds the capacity of the human brain, narrative can provide communicative efficiency and effectiveness. Words and numbers both vouch for truth, are both instrumentalized by management, and are inextricably interdependent. What happens, if narrative becomes ubiquitous? Does the commercialization of narratives have an effect on literature? Through the lens of storytelling, Schönthaler explores the relationship between economics and literature and describes a form of writing that takes place in their shared spheres. Most books on storytelling in the corporate world are written by business writers; this book offers the perspective of an award-winning literary author, who considers both the impact of storytelling on business and the impact of business on literature.

Poetics of the Literary Self-Portrait Routledge

This interdisciplinary study of literary characters sheds light on the relatively under-studied phenomenon of religious psychopathy. *God Behind the Screen: Literary Portraits of Religious Psychopathy* identifies and rigorously examines protagonists in works from a variety of genres, written by authors such as Aldous Huxley, Jane Austen, Sinclair Lewis, and Steven King, who are both fervently religious and suffer from a range of disorders underneath the umbrella of psychopathy.

Latina Self-portraits Bloomsbury Publishing

Portraits seem the opposite of fiction, fixed in time and space, not running with the curve of a story or a life. Yet since the birth of the novel, writers have been fascinated by portraits as icons, as motifs, as images of character and evocations of past time. A. S. Byatt delves into the complex relations between portraits and characters, and between portraits and novels as whole works of art. Her authors range from Henry James to Iris Murdoch, her artists from Holbein to Botticelli, Manet to the present day. She looks at the way writers use portraits to conjure up the past, as in Ford Madox Ford's *The Fifth Queen* and Virginia Woolf's *Orlando*. She explores their erotic use, the idea of painting as a sexual act, full of danger. And she examines the creation of fictional portrait painters by writers like Balzac and Zola, whose writing was closely linked, in different ways to the art of Cézanne. A portrait can defy the process of age but its very stillness can also seem like death. Art can be a murderer. And sometimes, as in Salman Rushdie's *The Moor's Last Sigh*, a portrait can itself become the victim of Gothic rage.

A Portrait of the Artist as a Young Woman Palala Press

How does literature imagine its own powers of representation? Françoise Meltzer attempts to answer this question by looking at how the portrait—the painted portrait, framed—appears in various literary texts. Alien to the verbal system of the text yet mimetic of the gesture of writing, the textual portrait becomes a telling measure of literature's views on itself, on the politics of representation, and on the power of writing. Meltzer's readings of textual portraits—in the Gospel writers and Huysmans, Virgil and Stendhal, the Old Testament and Apuleius, Hawthorne and Poe, Kafka and Rousseau, Walter Scott and Mme de Lafayette—reveal an interplay of control and subversion: writing attempts to veil the visual and to erase the sensual in favor of "meaning," while portraiture, with its claims to bringing the natural object to "life," resists and eludes such control. Meltzer shows how this tension is indicative of a politics of repression and subversion intrinsic to the very act of representation. Throughout, she raises and illuminates fascinating issues: about the relation of flattery to caricature, the nature of the uncanny, the relation of representation to memory and history, the narcissistic character of representation, and the interdependency of representation and power. Writing, thinking, speaking, dreaming, acting—the extent to which these are all controlled by representation must, Meltzer concludes, become "consciously unconscious." In the textual portrait, she locates the moment when this essential process is both revealed and repressed.

Pentimento Back Bay Books

A stunning reinvention of the myth of Narcissus as a modern novel of manners, about two young, well-heeled couples whose parallel lives converge and intertwine over the course of a summer, by a sharp new voice in fiction Wes and Diana are the kind of privileged, well-educated, self-involved New Yorkers you may not want to like but can't help wanting to like you. With his boyish good looks, blue-blood pedigree, and the recent tidy valuation of his tech startup, Wes would have made any woman weak in the knees—any woman, that is, except perhaps his wife. Brilliant to the point of cunning, Diana possesses her own arsenal of charms, handily deployed against Wes in their constant wars of will and rhetorical sparring. Vivien and Dale live in Philadelphia, but with ties to the same prep schools and management consulting firms as Wes and Diana, they're of the same ilk. With a wedding date on the horizon and carefully curated life of coupledness, Vivien and Dale make a

picture-perfect pair on Instagram. But when Vivien becomes a visiting curator at The Metropolitan Museum of Art just as Diana is starting a new consulting project in Philadelphia, the two couples' lives cross and tangle. It's the summer of 2015 and they're all enraptured by one another and too engulfed in desire to know what they want—despite knowing just how to act. In this wickedly fun debut, A. Natasha Joukovsky crafts an absorbing portrait of modern romance, rousing real sympathy for these flawed characters even as she skewers them. Shrewdly observed, whip-smart, and shot through with wit and good humor, *The Portrait of a Mirror* is a piercing exploration of narcissism, desire, self-delusion, and the great mythology of love.

Portraits BRILL

Offers photographs of notable African American writers including Ishmael Reed, Ntozake Shange, Jamaica Kincaid, Maya Angelou, Ernest J. Gaines, Toni Morrison, Angela Y. Davis, and Samuel R. Delany.

The Portrait and the Book MIT Press

In this study, Huf analyzes six novels by American women for insight into the woman artist's enduring conflict. The novels included are Fanny Fern's *Ruth Hall*, Elizabeth Stuart Phelps' *The Story of Avis*, Kate Chopin's *The Awakening*, Willa Cather's *The Song of the Lark*, Carson McCullers' *The Heart is a Lonely Hunter*, and Sylvia Plath's *The Bell Jar*.

Poetics of the Literary Self-Portrait Abrams

Portraits of Integrity depicts more than 20 historical, fictional and contemporary figures whose character or life raises questions about what integrity is and how it is perceived. Integrity might be culturally bound, but this diverse set of portraits demonstrates that it is not the special preserve of any one culture. Portraits of Socrates, Mencius, Rama and Job, alongside the aspirational 16th-century couple John and Dorothy Kaye, civil rights activist Ella Baker and an anonymous banker, highlight the persisting – sometimes conflicting – features of a life lived with integrity. An introduction identifies and discusses the key questions and themes raised by the case studies, encouraging the reader to determine for themselves the weight and significance of the recurring topics integrity brings up – truth, awkwardness, goodness, and charisma. For anyone looking to learn more about this elusive virtue, *Portraits of Integrity* is an essential collection. It uncovers the manifold aspects of integrity, illustrates the various possibilities for its expression in a life and asks whether living a life of integrity means living a life of isolation and hardship, or if it is possible to live

with integrity without jeopardising all else.

A Portrait Catalogue of the Books Published by Houghton, Mifflin and Company University of Chicago Press

Investigates the literary self-portrait genre. From St Augustine to Montaigne, and from Nietzsche to Barthes, individual self-portraits are analyzed along with the cultural matrix from which self-portrayal derives its non-narrative structure, and many of its recurrent topics.

The Portrait of a Mirror IOS Press

Anti-Portraits: Poetics of the Face in Modern English, Polish and Russian Literature (1835-1965) examines prose portraits which challenge the belief that the face reflects character. Their authors consider physiognomy as a form of aesthetic dictatorship conducive to stereotyping and racism.

Portraits Routledge

"Between the invention of photography in 1839 and the end of the nineteenth century, portraiture became one of the most popular and common art forms in the United States. ... images of human surfaces became understood as expressions of human depth during this era. Combining visual theory, literary close reading, and in-depth archival research, Blackwood examines portraiture's changing symbolic and aesthetic practices, from daguerreotype to X-ray. Considering painting, photography, illustration, and other visual forms alongside literary and cultural representations of portrait making and viewing, Blackwood argues that portraiture was a provocative art form used by writers, artists, and early psychologists to imagine selfhood as hidden, deep, and in need of revelation, ideas that were then taken up by the developing discipline of psychology"--

God Behind the Screen Random House

Contains essays about Rudyard Kipling and Herbert Melville.

Portraits and Philosophy UNM Press

The Author by Raquel Pagno Evil will always heed the callings. Simas Sigmund is about to release his first book: *My Demon*. Encouraged by his wife, Margaret, he eventually persuaded himself to resume the old dream of youth. But being the author of a book full of demonic invocations causes him an unexplained discomfort and an ominous shiver every time he has to face his own work. Not only the nervousness of the debut, Simas suffers from nightmares where his demon blackmails him and threatens the people he loves. Everything seems to be nothing more than a mere joke played on his unhealthy mind, until the nightmares become real. The devil needs a full life, and only the pen that put him to sleep forever in the last pages of the novel can bring him back.