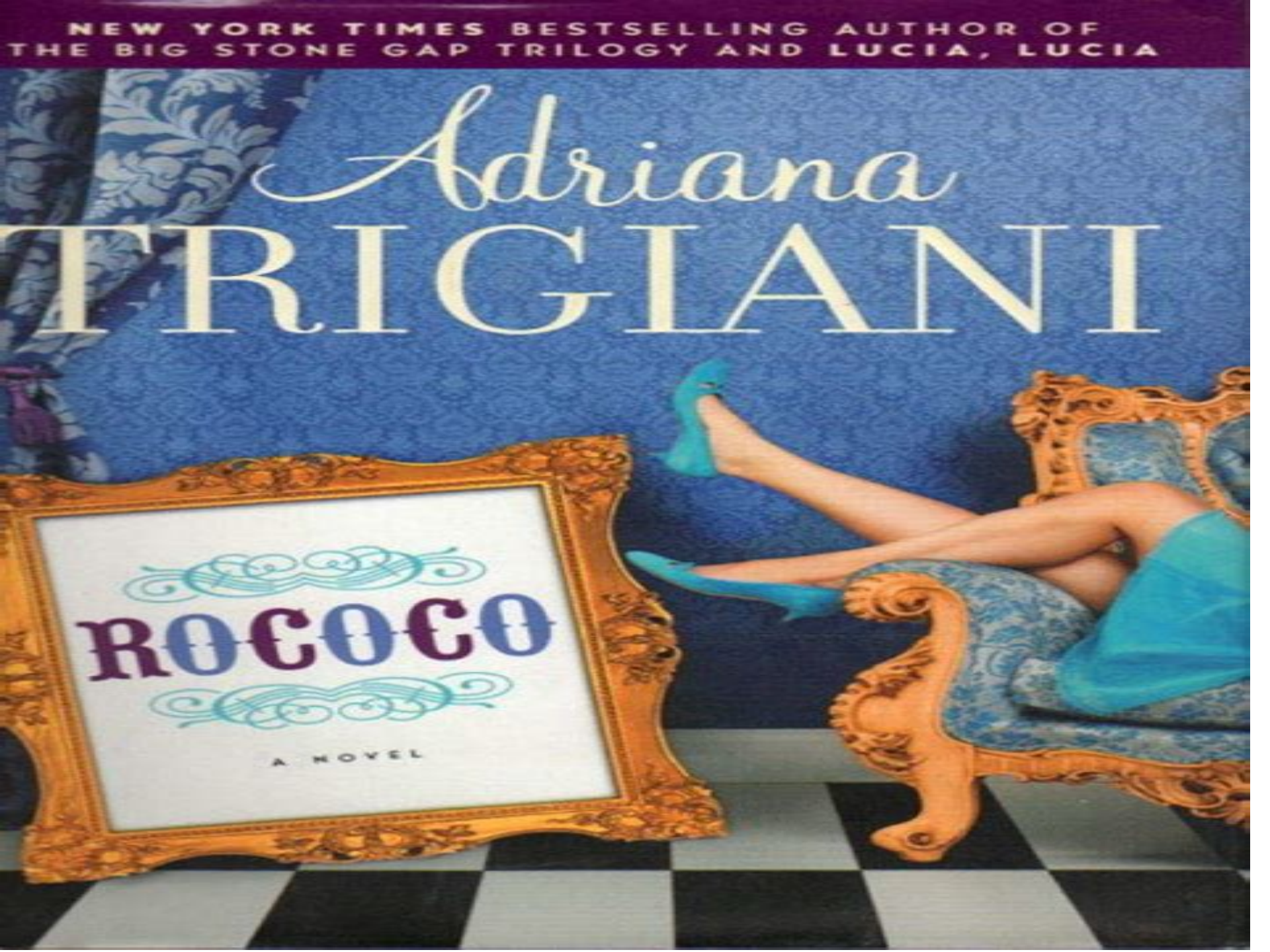


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Adriana TRIGIANI



ROCOCO

A NOVEL

Rococo A Novel

Sharon Worley



Rococo A Novel:

Rococo, 2012 **Rococo** Adriana Trigiani, 2005 Rufus McSherry a handsome painter arrives in a New Jersey town at the behest of Bartolomeo di Crespi an interior decorator assigned to Our Lady of Fatima Church and breathes new life into the old church as well as the women of the town *Rococo Fiction in France, 1600-1715* Allison Stedman, 2012-10-26 Rococo Fiction in France reconfigures the history of the long eighteenth century by revealing the rococo as a literary phenomenon that characterized a range of experimental texts from the end of the French Renaissance to the eve of the French Revolution Tracing the literary rococo's evolution from the late 1500s to the early 1700s and exploring its radicalization during the 1670s 80s and 90s Allison Stedman unearths the seventeenth century rococo's counter vision for the trajectory of the French monarchy and the dawn of the French Enlightenment The first part of the study investigates the relationship between Montaigne's philosophy of literary production and those of early seventeenth century table talk novelists libertine writers and playwrights involved in the quarrel over Corneille's play *Le Cid* She thus establishes the existence of a rococo philosophy of literary production whose goal was to innovate to bring pleasure and to create communities The second part of the study explores the impact that the Duchess de Montpensier's literary portrait galleries Jean Donneau de Vis's periodical the *Mercure Galant* and other forms of rococo literary production by such authors as Charles Sorel Alcide de Saint Maurice J N de Parvial and Jean de Pr chac had in the creation of a textually mediated social sphere that served as the foundation of the publicly critical culture of the French Enlightenment The study concludes with an investigation of the influx of salon sociability into the textually mediated social sphere during the 1690s Stedman examines the role of interpolated literary fairy tales proverb plays and other rococo publication strategies in such late seventeenth century women writers as d'Aulnoy Lh ritier Murat and Durand in transfiguring the salon from an exclusive social circle mediated by physical presence to an inclusive social diaspora mediated by texts Rococo Fiction in France challenges established views of early modern French literary history and discusses a range of little known works in a generous and engaging manner *The age of rococo* Terisio Pignatti, 1965 *Rococo Fiction in France, 1600-1715* Allison Stedman, 2013 Author Allison Stedman makes a case for the rococo as a seventeenth century literary phenomenon that provided an ideological counterpoint to the rise of French political absolutism Stedman traces the rococo's evolution and the study unearths the rococo's counter vision for the origins of the French Enlightenment The American Novel Carl Van Doren, 1921 **The Idea of Rococo** William Park, 1992 Oe and Beyond Stephen Snyder, Philip Gabriel, 1999-04-01 Are the works of contemporary Japanese novelists as Nobel Prize winner Oe Kenzaburo has observed mere reflections of the vast consumer culture of Tokyo and the subcultures of the world at large Or do they contain their own critical components albeit in altered form Oe and Beyond surveys the accomplishments of Oe and other writers of the postwar generation while looking further to examine the literary parameters of the Post Oe generation Despite the unprecedented availability today of the work of many of these writers in excellent English translations

some twenty years have passed since a collection of critical essays has appeared to guide the interested reader through the fascinating world of contemporary Japanese fiction Oe and Beyond is a sampling of the best research and thinking on the current generation of Japanese writers being done in English The essays in this volume explore such subjects as the continuing resonances of the atomic bombings the notion of transnational subjects the question of the de canonization as well as the re canonization of writers the construction and deconstruction of gender models the quest for spirituality amid contemporary Japanese consumer affluence post modernity and Japanese infantilism the intertwining connections between history myth making and discrimination and apocalyptic visions of fin de siecle Japan Contributors pursue various methodological and theoretical approaches to reveal the breadth of scholarship on modern Japanese literature The essays reflect some of the latest thinking both Western and Japanese on such topics as subjectivity gender history modernity and the postmodern Oe and Beyond includes essays on Endo Shusaku Hayashi Kyoko Kanai Mieko Kurahashi Yumiko Murakami Haruki Murakami Ryu Nakagami Kenji Oe Kenzaburo Ohba Minako Shimada Masahiko Takahashi Takako and Yoshimoto Banana Contributors Davinder L Bhowmik Philip Gabriel Van C Gessel Adrienne Hurley Susan J Napier Sharalyn Orbaugh Jay Rubin Atsuko Sakaki Ann Sherif Stephen Snyder Mark Williams Eve Zimmerman **The French Novel** Sharon Diane Nell, Bernadette C. Lintz, George Poe, 1995 The Rococo, 1844 Rococo Victoria Charles, Klaus Carl, 2023-12-28 Deriving from the French word rocaille in reference to the curved forms of shellfish and the Italian barocco the French created the term Rococo Appearing at the beginning of the 18th century it rapidly spread to the whole of Europe Extravagant and light Rococo responded perfectly to the spontaneity of the aristocracy of the time In many aspects this art was linked to its predecessor Baroque and it is thus also referred to as late Baroque style While artists such as Tiepolo Boucher and Reynolds carried the style to its apogee the movement was often condemned for its superficiality In the second half of the 18th century Rococo began its decline At the end of the century facing the advent of Neoclassicism it was plunged into obscurity It had to wait nearly a century before art historians could restore it to the radiance of its golden age which is rediscovered in this work by Klaus H Carl and Victoria Charles Gender and Voice in the French Novel, 1730-1782 Aurora Wolfgang, 2017-03-02 Analyzing four best selling novels by both women and men written in the feminine voice this book traces how the creation of women centered salons and the emergence of a feminine poetic style engendered a new type of literature in eighteenth century France The author argues that writing in a female voice allowed writers of both sexes to break with classical notions of literature and style so that they could create a modern sensibility that appealed to a larger reading public and gave them scope to innovate with style and form Wolfgang brings to light how the female voice in literature came to embody the language of sociability but also allowed writers to explore the domain of inter subjectivity while creating new bonds between writers and the reading public Through examination of Marivaux's *La Vie de Marianne* Graffigny's *Lettres d'une Puvienne* Riccoboni's *Lettres de Mistriss Fanni Butler* and Laclos's *Les Liaisons dangereuses* she shows that in France this modern

feminine sensibility turned the least prestigious of literary genres the novel into the most compelling and innovative literary form of the eighteenth century Emphasizing how the narratives analyzed here refashioned the French literary world through their linguistic innovation and expression of new forms of subjectivity this study claims an important role for feminine voice narratives in shaping the field of eighteenth century literature Painting the Novel Jakub Lipski, 2017-12-22 Painting the Novel Pictorial Discourse in Eighteenth Century English Fiction focuses on the interrelationship between eighteenth century theories of the novel and the art of painting a subject which has not yet been undertaken in a book length study This volume argues that throughout the century novelists from Daniel Defoe to Ann Radcliffe referred to the visual arts recalling specific names or artworks but also artistic styles and conventions in an attempt to define the generic constitution of their fictions In this the novelists took part in the discussion of the sister arts not only by pointing to the affinities between them but also more importantly by recognising their potential to inform one another in other words they expressed a conviction that the theory of a new genre can be successfully rendered through meta pictorial analogies By tracing the uses of painting in eighteenth century novelistic discourse this book sheds new light on the history of the so called rise of the novel The Open Access version of this book available at <https://www.taylorfrancis.com/books/painting-novel-jakub-lipski> 10.4324

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Lessing Yearbook XXVII Katharina Gerstenberger, Richard E. Schade, 1996 This official publication of the Lessing Society is a source of information on German culture literature and thought in the 18th century **Seduction and Sacrilege**

Rebecca Haidt, 2002-08 Yet decreasing numbers of late twentieth century and early twenty first century readers are familiar with the novel due to many factors including its length six volumes subject matter preaching and a legacy of critical evaluation as a narrative lacking plot and psychological depth BOOK JACKET *From Baroque to Storm and Stress*

1720-1775 Friedhelm Radandt, 2020-01-31 Originally published in 1977 this volume traces the development of literary forms and themes and of movements and schools during the overtly philosophical age It begins with the prominent poets of the 1720s and 1730s Brockes Hagedorn and Haller It charts the many attempts at formulating poetic theory particularly those of Gottsched Bodmer and Breitinger Emphasis is placed on the dramatic writings of J. E. Schlegel Gellert and Ch. F. Weisse Young Goethe's creativity in all genres Lenz and Klinger's fascination with the stage and the lyric poetry of the Göttinger Hain explains the effectiveness of the Sturm und Drang **The French Revolution Debate and the British Novel, 1790-1814**

Morgan Rooney, 2013 This study examines how debates about history during the French Revolution informed and changed the nature of the British novel between 1790 and 1814 During these years intersections between history political ideology and fiction as well as the various meanings of the term history itself were multiple and far reaching Morgan Rooney elucidates these subtleties clearly and convincingly While political writers of the 1790s Burke Price Mackintosh Paine Godwin Wollstonecraft and others debate the historical meaning of the Glorious Revolution as a prelude to broader

ideological arguments about the significance of the past for the present and future novelists engage with this discourse by representing moments of the past or otherwise vying to enlist the authority of history to further a reformist or loyalist agenda. Anti Jacobin novelists such as Charles Walker, Robert Bisset and Jane West draw on Burkean historical discourse to characterize the reform movement as ignorant of the complex operations of historical accretion. For their part, reform-minded novelists such as Charlotte Smith, William Godwin and Maria Edgeworth travesty Burke's tropes and arguments so as to undermine and then redefine the category of history. As the Revolution crisis recedes, new novel forms such as Edgeworth's regional novel, Lady Morgan's national tale and Jane Porter's early historical fiction emerge, but historical representation largely the legacy of the 1790s novel remains an increasingly pronounced feature of the genre. Whereas the representation of history in the novel, Rooney argues, is initially used strategically by novelists involved in the Revolution debate, it is appropriated in the early nineteenth century by authors such as Edgeworth, Morgan and Porter for other, often related ideological purposes, before ultimately developing into a stable, nonpartisan, aestheticized feature of the form as practiced by Walter Scott. *The French Revolution Debate and the British Novel 1790-1814* demonstrates that the transformation of the novel at this fascinating juncture of British political and literary history contributes to the emergence of the historical novel as it was first realized in Scott's *Waverley* (1814). **Sensibility, Reading and Illustration** Ann Lewis, 2017-12-02

Eighteenth-century sensibility has always been controversial. In fact, the term itself refers to complex forms of physical and emotional responsiveness, and Lewis's study investigates the fictional exploration of various key problems of sentimental response that were at the heart of eighteenth-century moral, epistemological and aesthetic debates. These are analysed in conjunction with some of the actual, often emotional responses that the term, its fictions and images have provoked through time, including an indispensable survey of the varying construction of sensibility as an object of study and the polemics subtending its definition. The verbal evocation of the visual in the form of spectacles and signs was understood in the eighteenth century as having an especially powerful impact. Lewis provides a new reading of the theme of sensibility by analysing the textual images in three best-selling novels from the mid-century: Graffigny's *Lettres d'une Péruvienne*, Marivaux's *La Vie de Marianne* and Rousseau's *Julie*. The examination of a largely neglected corpus of illustrations, understood as readings of each text, provides striking new evidence of the complexity, thematic richness and duplicity of these spectacles, whose power to provoke different reactions is perhaps their most interesting characteristic. *Love Letters and the Romantic Novel during the Napoleonic Wars* Sharon Worley, 2017-01-06. Love letters during the Napoleonic wars were largely framed by concepts of love which were promoted through novels and philosophy. The standard texts, so to speak, which were written by major authors who inherited this Enlightenment bearing, responded to the emerging concepts of love found in novels and philosophical essays. Love among this Napoleonic coterie is unique because it demonstrates the reciprocal relationship between the love letter and the romantic novel. Germaine de Staël, Juliette de Cambrier, Chateaubriand, Benjamin

Constant Lady Emma Hamilton Napoleon Bonaparte and his brother Lucien Bonaparte were the authors and recipients of some of the most passionate love letters of this period They were also avid readers of the newly emerging genre of the romantic novel and many of them were also authors of such works where they projected their personal romances onto the characterization of their fictional heroes and heroines In addition these authors had lived through the recent French Revolution and the Terror Imprisoned during the Revolution or branded as emigrés upon their return to Paris their mature adult lives were spent in the shadows of the Napoleonic wars in which they shifted political loyalties as the specter of Napoleon's powers grew from First Consul to Emperor of Europe The looming threat of war ignited the depths of their passions and inspired their intellectual analysis of love happiness and suicide Their evolving concept of love was a romantic all consuming passion which gripped the lovers in fatal embraces This book's analysis of their love letters and romantic novels reveals the emerging political landscape of the period through extended metaphors of love and patriotism

Eighteenth-Century Poetry and the Rise of the Novel Reconsidered Kate Parker, Courtney Weiss Smith, 2013-12-24
Eighteenth Century Poetry and the Rise of the Novel Reconsidered begins with the brute fact that poetry jostled up alongside novels in the bookstalls of eighteenth century England Indeed by exploring unexpected collisions and collusions between poetry and novels this volume of exciting new essays offers a reconsideration of the literary and cultural history of the period The novel poached from and featured poetry and the modern subjects and objects privileged by rise of the novel scholarship are only one part of a world full of animate things and people with indistinct boundaries Contributors Margaret Doody David Fairer Sophie Gee Heather Keenleyside Shelley King Christina Lupton Kate Parker Natalie Phillips Aran Ruth Wolfram Schmidgen Joshua Swidzinski and Courtney Weiss Smith

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