

1. Record Nr.	UNINA9910822546303321
Titolo	Ekphrastic encounters : new interdisciplinary essays on literature and the visual arts // edited by David Kennedy and Richard Meek
Pubbl/distr/stampa	Manchester, UK : , : Manchester University Press, , 2018 ©2019
ISBN	1-5261-4196-5 1-5261-2581-1 1-5261-2580-3
Descrizione fisica	1 online resource (xiii, 272 pages) : illustrations; digital file(s)
Collana	Manchester scholarship online
Disciplina	809
Soggetti	Ekphrasis Art and literature Literature Literature & Literary Studies LITERARY CRITICISM / General Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: from paragone to encounter / David Kennedy and Richard Meek -- Part I: Early modern encounters : 1. 'Lamentable objects': ekphrasis and historical materiality in Shakespeare's <i>The Rape of Lucrece</i> / Rachel Eisendrath -- 2. 'Fabulously counterfeit': ekphrastic encounters in Kyd's <i>The Spanish Tragedy</i> / Richard Meek -- 3. 'Art indeed is long, but life is short': ekphrasis and mortality in Andrew Marvell / Keith McDonald -- 4. 'The Painter has made a finer Story than the Poet': Jonathan Richardson's ekphrastic 'Dissertation' on Poussin's <i>Tancred and Erminia</i> / Jason Lawrence -- Part II: Nineteenth-century encounters : 5. Blind spots of narration? Ekphrasis and Laocoon digressions in the novel / Catriona MacLeod -- 6. The face of Beatrice Cenci / Stephen Cheeke -- 7. Mirroring naturalism in word and image: a critical exchange between Emile Zola and Edouard Manet / Lauren S. Weingarden -- 8. Close encounters of the third kind: Hamo Thornycroft's <i>The Mower</i> and Matthew Arnold's 'Thyrsis' / Jane Thomas

-- Part III: Modern and postmodern encounters : 9. An artist of the bizarre: Stanley Spencer's 'ordinary' ekphrases / Lilliane Louvel -- 10. The graphics of ekphrastic writing: Raymond Pettibon's drawing-writing / Tilo Reifenstein -- 11. Ekphrasis/exscription: Jean-Luc Nancy on thinking and touching art / Johanna Malt -- 12. On gazers' encounters with visual art: ekphrasis, readers, 'iconotexts' / Claus Cluver -- Afterword / James A.W. Heffernan.

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#### Sommario/riassunto

This book offers a comprehensive reassessment of ekphrasis: the verbal representation of visual art. Ekphrasis has been traditionally regarded as a form of paragone (competition) between word and image. This interdisciplinary collection of essays seeks to complicate this critical paradigm and proposes a more reciprocal model of ekphrasis that involves an encounter or exchange between visual and textual cultures. This critical and theoretical shift demands a new form of ekphrastic poetics, which is less concerned with representational and institutional struggles, and more concerned with ideas of ethics, affect and intersubjectivity. Ekphrastic encounters brings together leading scholars working in the field of word-and-image studies and offers a fresh exploration of ekphrastic texts from the Renaissance to the present day. Taken together, the chapters establish a new set of theoretical frameworks for exploring the ekphrastic encounter.

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