

HEMINGWAY:

Expressionist Artist



Hemingway spent a lifetime trying to write prose that would not go bad, and he tried with all his energy to write "truly" about life, as Cézanne—in Hemingway's judgment—had painted truly.

RAYMOND S. NELSON

Hemingway Expressionist Artist

Jessica J Manson



Hemingway Expressionist Artist:

Hemingway, Expressionist Artist Raymond S. Nelson, 1979 The author's thesis is that Hemingway did in words what Expressionist painters were doing in paint Nelson describes Expressionism as a twentieth century phenomenon characteristic of our age marked by emotion distortion violent color line and contrast haunted by uncontrollable cries of pain He analyzes Hemingway's works and relates certain elements in these to works of art 18 reproductions of works by Cezanne Picasso Klee Munch and others are included **Hemingway, Expressionist Artist** Raymond S. Nelson, 1988 *Hemingway* Raymond S. Nelson, 1979 **Ernest Hemingway and the Arts** Emily Stipes Watts, 1971 Explores how Hemingway's poetry and prose were enriched by the paintings sculpture and architecture he saw created around him The author presents a comprehensive interdisciplinary study of Hemingway's writing examining the influence of these arts on his thematic and symbolic techniques Hemingway discovered that the sensual quality of his prose could be expanded by examining the fine arts especially painting

Hemingway's Neglected Short Fiction Susan F. Beegel, 1992 Some 25 Hemingway scholars critique Hemingway's works from the early apprentice fiction of 1919 stories Hemingway wrote dog *Hemingway's In Our Time* Wendolyn E. Tetlow, 1992 Many scholars consider *In Our Time* to be Hemingway's finest work yet the cohesiveness of this sequence of stories and interchapters has often been questioned Hemingway himself however had a clear idea of the work's integrity as his manuscripts and letters reveal As he wrote to his publisher Horace Liveright on 31 March 1925 There is nothing in the book that has not a definite place in its organization and if I at any time seem to repeat myself I have a good reason for doing so Selected Letters 154 According to Ms Tetlow author of this thoughtful study of Hemingway's *In Our Time* the relationship among the stories and interchapters is precisely analogous to that within a modern poetic sequence as characterized by M L Rosenthal and Sally M Gall in *The Modern Poetic Sequence The Genius of Modern Poetry* a grouping of mainly lyric poems and passages rarely uniform in pattern which tend to interact as an organic whole It usually includes narrative and dramatic elements and ratiocinative ones as well but its structure is finally lyrical 9 The structure of *In Our Time* then is similar to such works as Ezra Pound's *Hugh Selwyn Mauberley* and T S Eliot's *The Waste Land* works that progress tonally Looking closely at the language of *In Our Time* Ms Tetlow pays particular attention to recurring images and sounds and the successive sets of feeling these tonal complexes project She traces the lyrical pattern in the sequence as it builds in intensity from denial of fear suffering and death in the first stories and early interchapters and then traces the progression to cautious resignation in the latter stories and interchapters The author also takes into account the importance for Hemingway of Pound's and Eliot's aesthetics and demonstrates how Eliot's idea of the objective correlative and Pound's idea of direct treatment of the thing apply to Hemingway's stories and interchapters Literary Essays 3 Opening with a discussion of the six prose pieces in the original version the shorter *In Our Time* 1923 the study considers the aesthetic choices Hemingway made in revising these pieces when he incorporated them in his longer sequence of eighteen in *In Our Time* 1924 The study then discusses the lyrical

progression of the prose sequence in the fully developed volume *In Our Time* 1925 Finally it looks at *A Farewell to Arms* and shows how the lyrical structure of *In Our Time* anticipates the longer work with its more continuous narrative pattern

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The Critical Reception of Hemingway's *The Sun Also Rises* Peter L. Hays, 2011 This History of the criticism of *The Sun Also Rises* shows not only how Hemingway's first major novel was received over the decades but also how different critical modes have dominated different decades and what besides tenure critics of different eras looked for in it As such it shows what has interested critics how they have reinterpreted the novel and how they have seen the characters playing different roles Thus the novel becomes a mirror reflecting not only Paris and Spain in 1925 but us

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American Studies

Modernist Patterns M. Roston, 1999-12-07 In this stimulating study the author explores how Conrad T S Eliot Woolf Joyce Faulkner Hemingway Huxley and others responded to the immediate challenges of their time to the implications of Freudian psychology molecular theory relativist theory and the general weakening of religious faith Assuming that artists and writers in coping with those problems would develop techniques in many ways comparable even where there was no direct contact he positions Modernist literature within the context of contemporary painting architecture and sculpture thereby providing some fascinating insights into the nature of the literary works themselves

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New Critical Approaches to the Short Stories of Ernest Hemingway Jackson J.

Benson, 1990-12-12 This companion volume reflects current scholarship and draws together essays that were published during the past decade or written for this collection

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Like A Pelting Rain Roland Cap Ehlke, 2018-04-10 When it comes to analyzing today's culture people talk about politics economics and even morals *Like a Pelting Rain* The Making of the Modern Mind goes deeper and looks at the spiritual condition of Western civilization How we arrived at where we are is the long and complex interplay of theology and culture Understanding the trends of the times does not necessitate accepting them God calls upon Christians to contend for the faith The Holy Spirit is still at work and the Gospel remains the power of God for the salvation of all who believe

Mutual (In)Comprehensions Rosemary Mitchell, 2013-07-26 This collection of

essays by French and British humanities scholars explores the complex relationship between the two nations in the long nineteenth century Both countries contemplated the other with admiration and anxiety using their best enemy to shape their own national identities Mutual In Comprehensions is unique in the range of its coverage which includes artistic literary economic educational social and historical interpretations interactions and appropriations British railway engineers consider the character of the French railway worker a French illustrator portrays with disturbing insight the social divisions of Victorian London British agricultural writers find cause for reflection in the condition of the French peasantry and an English Anglo Catholic considers the lessons for her church in the history of post Reformation French Catholicism French architects discover something to admire in the British Gothic Revival while geographical societies on both sides of the Channel exhibit a spirit of international co operation Including the work of both established academics and young scholars the collection demonstrates the significance of Franco British interactions over the long nineteenth century and shows that as ever British culture can only be fully understood within a Continental framework and vice versa This volume will appeal to scholars of Victorian culture in particular French and British nineteenth century literature and art as well as to academics interested in the development of national identities and international cultural relations

Critical Essays on Ernest Hemingway's The Sun Also Rises James Nagel,1995 N A **Harold Rosenberg** Debra Bricker Balken,2021-10-06 The biography recounts Rosenberg s full story for the first time Art critic for The New Yorker from 1962 until 1978 Rosenberg together with Clement Greenberg radically reshaped the interpretation of art in the post World War II period by promoting and examining abstract expression But Rosenberg was also a social and literary critic writing about art was just one aspect of his work Harold Rosenberg A Critic s Life weaves together Rosenberg s life and literary production cast against the dynamic intellectual and social ferment of his time Rosenberg s mid century linking of the New York School with the art establishment together with his observations on the commodification of the artwork and the evisceration of the self in favor of celebrity especially in his often cited essay The Herd of Independent Minds make this book especially topical Subject Catalog Library of Congress,

Modernist Studies ,1982 Screening Text Shannon Wells-Lassagne,Ariane Hudelet,2013-02-18 Rather than limiting the cinema as certain French New Wave critics feared adaptation has encouraged new inspiration to explore the possibilities of the intersection of text and film This collection of essays covers various aspects of adaptation studies questions of genre and myth race and gender readaptation and pedagogical and practical approaches **Art History: The Key Concepts** Jonathan Harris,2006-10-16 A comprehensive critical guide Art History The Key Concepts considers the full range of issues facing the field today drawing on related areas such as cultural theory and media studies **"Quite a Little about Painters"** Thomas Hermann,1997

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