## Table of Contents

Chapter 1	
Toward a Definition of Ekphrasis in Literature and Film	9
Introduction	9
The Aesthetics of Ekphrasis	10
Ekphrasis and Ideology	14
Expanding the Definition of Ekphrasis	16
The Case for Cinematic Ekphrasis	18
Film and Painting	21
Chapter 2	
Methodology	27
Thomas Struth's Museum Photographs and Visual Ekphrasis	27
Ekphrastic Categories in Texts and Films	38
Four Categories of Ekphrasis in Literature and Film	44
Attributive Ekphrasis	45
Depictive Ekphrasis	47
Interpretive Ekphrasis	50
Dramatic Ekphrasis	56
Chapter 3	
Goya's Sleep of Reason in Poetry, Drama and Film:	
Dramatizing the Artist's Battle with his Creatures	65
Introduction	65
Word and Image in Goya's Caprichos and the	
Sleep of Reason	69
Goya's Sleep of Reason in Poetry, Drama, and Film	79
Günter Kunert's Poem	79
Antonio Buero Vallejo's Drama	83
Carlos Saura's Film	105
Conclusion	115
Chapter 4	
Goya's Sleep of Reason in Lion Feuchtwanger's Novel and	
Konrad Wolf's Film Adaptation: Private or Social Demons?	119
Introduction	119
Uses of Ekphrasis in the Novel and the Film	123

The Sleep of Reason in the Novel and the Film	131
Conclusion	143
Chapter 5 From Screenplay to Film: Rembrandt's Self-Portraits	
and Social Identity Construction through Ekphrasis	147
Introduction	147
	152
Self-Stylization in Rembrandt's Self Portraits Artistic Ambitions: The Self Portrait at the Age of 34	152
Three Self Portraits as Painter	155
Rembrandt as Painter of the Word	161
	101
Rembrandt's Self Portraits in Alexander Korda's Film (1936)	163
and Carl Zuckmayer's Screenplay (1936)	105
From Screenplay to Film: Self Portrait as Zeuxis	164
vs. Self Portrait at the Age of 34	164
Saskia and Artist in his Studio	170
The Late Self Portraits in Screenplay and Film	173
Conclusion	180
Chapter 6	
Vermeer's Women in Film and Fiction: Ekphrasis and Gendered	
Structures of Vision	183
Introduction	183
Vermeer's Women: Constructing Private, Aesthetic,	105
and Socio-Cultural Identities	185
The Girl with a Pearl Earring	189
Tracy Chevalier and Peter Webber: Girl with a Pearl Earring	191
	191
Susan Vreeland's Girl in Hyacinth Blue and Brent Shield's	201
Brush with Fate	
Conclusion	205
Chapter 7	
Conclusion: The Cerebral and the Affective Function of Ekphrasis	213
Introduction	213
The Discourses of Cinematic Ekphrasis	214
Paragone	217
Tutugone	217
Works Cited	221
Filmography	235
List of Illustrations/Image Credits	236