

INTRODUCTION

Picture this . . .

IN MY VIEW, a mere glance—*un coup d’oeil*—at this chapter’s subtitle illustrates the principle lines of argumentation I draw in it, foregrounding the framing of our own discourses—and Stéphane Mallarmé’s—as both encoded and simultaneously encoding acts. The metaphors that pass so transparently in the cliché “picture this,” which asks that you imagine, and again in the rhetorical “in my view,” which frames and exposes how I will illuminate the place and time of the visual in this study, inextricably link our verbal symbolic system to the act of looking, to the gaze, and to a visual epistemology that codifies cognitive events and psychic phenomena with metaphors that appear like so many déjà vu, already seen, already there, in the realm of the visual.

Embarking on this verbal adventure, I remain highly conscious that the metaphors with which I write cannot be severed from the visual aspect of the universe that informs them, and that this act that any verbal adventure presupposes—the reading act—is, in the nineteenth century and perhaps even today, intimately linked to a visually metaphorized model of perception that is presently occurring, as the lines and curves and blanks on this page trigger a flurry of physiological responses between the visual faculties and the brain. The visual model of psychic functioning to which I allude might appear to support Susan Sontag’s affirmation that “humankind lingers unregenerately in Plato’s cave, still reveling in its age-old habit, in mere images of the truth” (*On Photography*, 3). And yet the visually encoded critical paradigms I exhibit here surpass the questions of image and copy that such a declaration assumes, aspiring not only to another way of seeing, but also to another way of looking at the work of Stéphane Mallarmé.

MALLARMÉ AND THE PHOTO-GRAPHIC PROJECT

In his 1896 “Le mystère dans les lettres,” Mallarmé states that one should be “oublieuse même du titre qui parlerait trop haut” (*MOC* 2:234). Although my title for this book is one that Mallarmé might have classed among the too resounding, each of its reciprocally reflecting terms highlights the pivotal points of my discussion of his aesthetic. “Frameworks” refers simultaneously to myriad frames of aesthetic and epistemological reference informing Mallarmé’s theory and practice, to the role of the pictorial arts, and finally, to a complex process of framing and composition as graphic aspects of Mallarmé’s texts.¹ I have chosen the term “interdisciplinary” not only to refer to parallels with the different arts, but also to evoke correspondences with the hard sciences and “new laws” discernible in Mallarmé’s conception of poetic signification and his discussions of representation. Although the “photo” and the “graphic” in my subtitle allude to the advent of photography and the impact that such technological and scientific advances and metaphors may have had on aesthetic discourses and on discussions of mimesis in particular, the “photo” and the “graphic” refer primarily to Mallarmé’s verbal exploitation of analogies with light and graphics, and to the various levels on which such “aspects”—derived from the Latin noun *aspectus*, “appearance,” and related to the verb *ad specere*, “to look at”—may function in his texts. Through “scientific” analogies with light and graphics, Mallarmé’s texts articulate a reconceptualization of mimesis and accentuate their own preoccupation with a mimetic capacity that may seem to eschew the tradition of *ut pictura poesis* (as in a picture, so in poetry). And yet, even when explicitly comparing poetic language to arts other than painting, it is through paradoxical games of the “photo” and the “graphic” and a complex approach to framing processes that Mallarmé articulates and activates his aesthetic.

FRAMING THOUGHTS: *M’INTRODUIRE DANS TON HISTOIRE*²

The work of Stéphane Mallarmé (1842–1898) has long been considered the product of a poet who had no concern for the outside world, no use for technological development or the sciences, and little interest in the ups and downs of the art market. Although he was recognized as the mastermind and host of the famous Tuesday evening Paris salons, a regular meeting place for painters and writers as diverse as Emile Zola, Paul Valéry, and André Gide, the “mystery” of this author’s production has riveted critics for over one hundred years.

Frameworks for Mallarmé provides insights into the interdisciplinary and interartistic frameworks of the poet's "hermetic" writings. The book defines the cultural and socioeconomic matrices that fostered his poetic choices, demonstrating that what Mallarmé terms "a crisis in literature" ("Crisis de vers," *MOC* 2:204–13) was the result of economic, political, and technological forces transforming the landscape of artistic production—pictorial and verbal. It situates Mallarmé's poetics within an economic, political, and aesthetic framework to demonstrate why and *how* he strategically sought to eschew traditional "realistic" precepts of representation.

By highlighting artists' perceptions of the popular press and scientific inventions such as photography, *Frameworks* suggests how the possibility of an "exact" representation of nature, the "menace" of the mass reproduction and dissemination of art, and the French government's midcentury push for non-fictional representation, all transformed art and literary markets of the time. Although Mallarmé's writings on the effects of the modernization of the art market have, along with his art criticism, received scant attention, this study shows that by paradoxically exploiting such "modernization," the poet deftly positions his art as a tactically ingenious response to contemporary aesthetic debates over the faithful representation of nature—mimesis.

By tracing the significance of the pictorial arts for Mallarmé's thought and the consubstantiality of the visual and the textual in his writing, *Frameworks* explores the place of the pictorial arts and the history of the painting–poetry comparison to show how they are fundamental for Mallarmé's aesthetic thought—even for his thoughts on music and dance. The book not only reexamines the poetry and painting of the 1860s and 1870s against the debates over realism that polarized midcentury aesthetics, it provides a concrete analysis of the place and functioning of the visual in Mallarmé's work as it was to develop through the 1890s.

Although my analyses focus primarily on the place and function of interartistic and interdisciplinary parallels in Mallarmé's aesthetic thought and practice, one of the insistent underlying questions I address here is: Why, more than a century after the poet's death, has this type of aesthetic contextualization not been ventured before? As a preliminary response, I refer the reader to Mallarmé's phrase in my subheading, "M'introduire dans ton histoire," which, like much of Mallarmé's aesthetic thought and practice, has been somewhat (though not entirely) arbitrarily isolated from its context.³

Since critical endeavors most often seek to illuminate an aspect of a writer's production, they remain, perhaps by definition, adventures in fragmentation. In some respects, this is due to our own scholarly heritage. As heirs to

nineteenth-century critical practices and the dissection and reconstitution that characterized nineteenth-century epistemological endeavors, the desire to isolate, analyze, and classify seems to come quite naturally. While the “naturalness” of such endeavors has now come under scrutiny, this mode of inquiry, particularly as regards critical practices in the United States, seems to have gained momentum from our current academic literary market. Academic market forces determined the critical approaches to Mallarmé’s work and, from the mid-twentieth century, prompted studies that were either devoted to a single author or to a single aspect of that writer’s work. Necessarily centering certain themes, structures, or analogies at the expense of others, whether focusing on the poet’s technique (Malcolm Bowie, *Mallarmé and the Art of Being Difficult*, 1978), imagination (Jean-Pierre Richard, *L’univers imaginaire de Mallarmé*, 1961), his “religion” (Bertrand Marchal, *La religion de Mallarmé*, 1988), metaphors (Deborah A. K. Aish, *La métaphore dans l’oeuvre de Stéphane Mallarmé*, 1981), rhyme (Graham Robb, *Unlocking Mallarmé*, 1996), or single works by the poet such as *Un coup de dés* (Virginia La Charité, *The Dynamics of Space*, 1987), “Prose” (Marshall Olds, *Desire Seeking Expression*, 1983), or “Igitur” (Robert Greer Cohn, *Mallarmé’s “Igitur,”* 1981), Mallarmé studies has, until very recently, remained in line with this critical trajectory. It is thus not surprising that discussed in biographical or in scholarly monograph form, until the late 1990s, Mallarmé’s work was more often than not considered in isolation from the cultural and aesthetic contexts in which it was produced.

It almost seems disturbing now that Mallarmé has, for well over a century, remained a cult figure whose writing is still associated with uniqueness. That said, it is indisputable that over the past forty years Mallarmé studies has become an increasingly diverse domain. While the field was once limited to discrete textual analyses or anecdotal presentations of the artist’s struggle with his medium, Mallarmé has become a figure whose work and theories are discussed in courses and books in disciplines as diverse as philosophy, art theory, theater studies, music, and dance. In part, the dissemination of Mallarmé’s “word” must be attributed to the critical efforts, theories, and far-reaching readerships of poststructuralist thinkers such as Julia Kristeva, Roland Barthes, Jacques Derrida, and Michel Foucault. These writers, via their psychoanalytic, semiotic, deconstructive, and historical approaches to discourse, have underscored the complexity and the richness of this poet-critic’s vision. Offering new readings of particular Mallarmé texts, they have been instrumental in initiating modern and postmodern perspectives on Mallarmé and in providing the theoretical apparatuses with which critics of the 1980s and 1990s approached the writer’s processes. Their works have reached a public well outside the sphere of traditional Mallarmé studies and so, in many ways, has Mallarmé.



PLATE 1

Nadar, Mallarmé at his work table. Collection M. Edouard Dujardin.
Bibliothèque littéraire Jacques Doucet, Paris.

Significantly, the vulgarization of the vogue of theory and theoretical approaches to Mallarmé's work coincided in the United States with an ongoing constriction in academic publishing that, somewhat paradoxically, further disseminated and contextualized the poet's work. Most recently, manuscript-length works in the United States that treat Mallarmé have been characterized by more than merely the selection of an aspect, element, or theme in the poet-critic's work.⁴ This trend in contemporary criticism, reinforced as well by the rise of cultural studies, may have been one of the major forces that propelled more open readings of Mallarmé. Often based on a model of juxtaposition, these books, which present a theme or structure and explore that model in a number of writers' works, have not only turned toward an examination of his textual processes, they have positioned Mallarmé's oeuvre within a variety of contexts. Constituting meaning and identity relationally, these juxtapositions have opened a window onto new inscriptions, transforming how we reconstruct our vision of Mallarmé's cultural production.⁵

The heightened sensitivity that marked critical endeavors from the 1960s on—sensitivity to the dynamics of discourse and the implications of

one's position in discourse—had a clear impact on studies of Mallarmé. Nonetheless, while this type of self-conscious appraisal has become almost a generic practice, its relevance here is magnified less by a desire to mark my work as self-aware than by the conspicuous absence of critical attention to Mallarmé's own self-awareness. I am insisting here on what would now seem a somewhat obvious relationship between the writing subject and shifts in print culture in order to underscore the rather surprising dearth of readings that would note a kinship between market concerns for writers today and those of Mallarmé. This disregard for the commercial and industrial perspicacity of a Mallarmé who is nonetheless typically read as a highly self-conscious author is all the more striking when we consider that he was an astute commentator on his times. As the former writer and editor of a fashion magazine, *La dernière mode*, and as a published poet, freelance journalist, and cultural correspondent, Mallarmé literally and lucidly inscribed his awareness of transformations and trends in his own publishing market. Indeed, given that most of Mallarmé's work was initially published in the periodical press, it is almost astonishing that, until very recently, his journalistic activities did not prompt more critical inquiry that would view one of the most celebrated visionaries of the latter nineteenth and twentieth centuries from such a perspective—as a discerning writer in a burgeoning, modern, mass market. Even criticism of the 1970s and early 1980s seems to have distanced one of the most meticulous and self-conscious explorers of the self—the writing self and its act, one of the writers who delved deepest into poetic process and what verbal representation and signification may entail—from the taking of a self-conscious aesthetic stance not only in relation to the forces of a rapidly transforming art market, but also in relation to a cultural context, the epistemological and technological discourses of his era, and, oddly enough, aesthetic convention. And yet many of Mallarmé's texts do more than merely allude to these concerns; indeed, the place of the writer in the modern society of his time is an explicit preoccupation.

To complicate matters further, Mallarmé's association with obscurity and hermeticism, his departure from conventional poetics, made his work "inaccessible" to many critics and readers for decades. Even post-1998, with a flurry of books and a plethora of colloquia marking the centennial of his death, a moment when Mallarmé scholars the world over extolled the father of modern poetics as one who changed not only the faces of rhyme and verse, but also those of modern philosophy, music, and dance; even when faced with an ever increasing number of studies of Mallarmé's impact on contemporary writers, visual artists, and philosophers, and numerous works that propose to "unlock" or "unfold" Mallarmé,⁶ his work is repeatedly described as too "diffi-



PLATE 2

Publication Announcement for Mallarmé's *Divagations* in *La Revue Blanche*.
Bibliothèque littéraire Jacques Doucet, Paris.

cult” to include in courses and even occasionally as “unreadable.” The “difficulty” with which Mallarmé was and remains associated—one deftly illuminated by Malcolm Bowie, yet dismissed by Paul Benichou’s 1995 *Selon Mallarmé* as a “je ne sais quoi”—is, however, now being productively addressed, worldwide, from many theoretical and disciplinary directions.

My strategy in this book has been to approach Mallarmé’s work from a number of perspectives, systematically refusing to reduce the texts and the generic hybridity of an author whose poetics is marked precisely by the desire to inscribe the complexity of conceptual, material, and “modern” aesthetic production. *Frameworks for Mallarmé* does not divorce Mallarmé’s verse from his prose, nor does it seek to include itself among the already abundant strictly chronological introductions to the author’s work. While I continually insist on the richness and multivalence of many of the works, this book is intended to appeal to readers of various levels and disciplines. The nonspecialist may glean a better understanding of this poet’s work, and, more generally, of how writers in the nineteenth century might have responded to their aesthetic and cultural



PLATE 3

Dornac, Mallarmé and Gervex with Méry Laurent, in her apartment.
Bibliothèque Jacques Doucet, Paris.

contexts. Nineteenth-century specialists and scholars who focus on the relationship between literature and the visual arts will find a reading that situates Mallarmé within the tradition of *ut pictura poesis* (the painting-poetry comparison) as well as within the cultural and technological upheavals of the late nineteenth century.

One noteworthy development in post-1998 Mallarmé studies that this book engages is a focus on the circumstantial and quotidian axis of the poet's oeuvre. Until recently, many of Mallarmé's texts were understudied or dismissed as "circumstantial" and therefore unworthy of serious scholarly attention.⁷ Some commissioned texts were not included in the 1945 Gallimard/Pléiade edition, his correspondence with Méry Laurent was sealed for one hundred years at the request of his family, and it was not until 2003 that Bertrand Marchal's two-volume *Oeuvres complètes* would gather, reframe, and resituate Mallarmé's writings in the context of their production and publication.⁸ Why have so many critics neglected the circumstantial and the contex-

tual in approaching Mallarmé? The fact that the most explicit and enlightening documents regarding this poet's conception of the role and functioning of art in his era have been marginalized is not solely an effect of our own market's demands. In fact, we rarely consider how our own tendency to isolate Mallarmé from the epistemology of his era, from many central and fundamental aesthetic traditions, may be more clearly seen from yet another perspective—the encoding of the texts and the writer's image by the writer himself.

In many ways, the “mystery” that has characterized Mallarmé's aesthetic production, and the aesthetic decontextualization that has isolated him from one of the most fundamental aesthetic principles of poetic and literary production, the *ut pictura poesis* comparison, may have been designed by the poet himself. The question, then, of a writer who worked at a time when literary markets were in dramatic transition might be posed otherwise: Might his own poetics have consciously contributed to his critical isolation? Might such a self-positioning be, much like our own, a response to market demands, in this case, demand for the rare? And finally, is it a coincidence that these texts have become such ideologically and aesthetically desirable commodities, or does their accrued desirability reflect the tactics of an extraordinarily astute speculator?

To address these issues, *Frameworks for Mallarmé* seeks to highlight some of the fundamental principles of Mallarmé's poetics, and to suggest hypotheses as to why Mallarmé's work has for so long remained so “mysterious.” With such goals in mind, it may initially seem surprising that the study focuses primarily on the place and function of *ut pictura poesis*—at first glance so at odds with the poet's aesthetic. Even more surprising might be the effort to examine interdisciplinary parallels with the sciences—which seem far removed from the poet of “Brise marine” and “L'azur,” a poet many readers of the canonized Mallarmé have come to know and revere. These aims, however, are much less divergent than they might appear.

Only recently have scholars begun to reassess the role of the sciences and the visual arts in Mallarmé's writing. By tracing the significance of the pictorial arts for Mallarmé's thought and the ways in which optical and photographic metaphors inform the visual and the textual in his writing, *Frameworks* responds to three distinct (yet not unrelated) historical categorizations of the poet's work. The first has understandably tended to crystallize around the importance of music. The second has largely ignored the significance of the scientific gaze, presuming—despite the poet's call for “depersonalization”—a rejection of positivism and a move toward metaphysics. This approach is in some respects responsible for the classification of Mallarmé as a poet who

sought the “absolute,” and, by extension, it can also be associated with a long tradition of viewing the father of modernity, one of the most fascinating poets and theoreticians of the nineteenth and twentieth centuries, as “impotent,” “sterile,” or as a “failure.” The third tendency in criticism, now greatly on the decline, has either neglected or dismissed the fundamental role of visuality and the visual arts in framing the underlying framework—what Mallarmé terms the “échafaudage”—of this poet’s aesthetic. As we will see, however, this third tendency is not all that surprising.

Mallarmé was determined to profit from all the arts. The metaphorical density of his texts, combined with a notoriously consistent practice of erasing his frameworks, strategically veils the painting–literature comparison to which his work responds. The dense palimpsest of interartistic and interdisciplinary analogy, as well as the combination of stratification and erasure that so productively multiplies dimension and effect in his poetic writing, destabilizes conventional poetic frames and shatters the looking glass of representation to push the outer limits of signification in the verbal arts. It would also seem to distance the poet completely from conventionally received notions of *ut pictura poesis* and the realistic biases associated with vulgarizations of this tradition.

Both Mallarmé’s classification with music and his “uniqueness” have contributed to his critical isolation, a status that until recently tended to decontextualize him from the historical and epistemological moment, from the poets who influenced him most, and from the movement in which he began his career. To better elucidate the innovative poetics his texts present, chapters 1 and 2 culturally situate Mallarmé’s poetic production in relation to mid-nineteenth-century aesthetics and epistemology. In chapter 1, “Frames of Reference I: *Une exquise crise, fondamentale*,” through a description of certain facets of the self-conscious development of the art scene in reaction to economic, political, and technological transformation, I delineate how a mid-century preoccupation with verisimilitude and the debates revolving around realism elucidate the Mallarméan oeuvre. The series of wide-angle shots presented in this chapter exposes the complex cultural matrix that informs Mallarmé’s poetic choices. In particular, I discuss how economic and political pressures and scientific and technological developments provoked a reexamination of referentiality in art and a reinterrogation of the place of the *ut pictura poesis* analogy itself.

Although Mallarmé’s writings on the effects of a modernization of the art market are largely ignored, as is his art criticism, in chapter 2, “Frames of Reference II: *Le futur vers se dégage*,” I show how and why, by paradoxically exploiting “modernization,” Mallarmé adroitly positions his art as a tactical

response to the aesthetic debates over the faithful representation of nature. Indeed, the latter section of the chapter demonstrates how the development of Mallarmé's "scientific" aesthetic responds to these issues while strategically seeming to refuse to address them as such. Here, I focus on Mallarmé's understanding of the functioning of cognition and the application of this knowledge to his poetics *in context*. Chapters 1 and 2 thus prepare the detailed presentation of Mallarmé's conception of psychic and textual image production traced in my reading of "Igitur."

Chapter 3, "Frames of Consciousness in 'Igitur': *Devant le papier l'artiste se fait*," is the cornerstone reading of the book; it provides a close analysis of an early kernel text, "Igitur," that rethinks Cartesian subjectivity and the cognitive processes involved in image perception and production. "Igitur" analyzes the place of the mirror and the mirroring function of both consciousness and art. It demonstrates how Mallarmé's textual production operates via analogy with contemporary visual models of psychic functioning to innovatively reenvision the optical biases associated with mimesis. It shows Mallarmé's conception of psychic creation as grounded in a dynamic model of virtual image production that, though positioned against and conceptualized through the visual, remains nonetheless figurative and fictive. My reading of "Igitur" also allows me to reconcile Mallarmé's "a-visual" conception of psychic image production with textual games of visual allusion and with what Leo Bersani describes as an "intention to create intentionality" (*The Death of Stéphane Mallarmé*, 19).

While critics often underscore the importance of the interrelationships between poetry, music, and painting in the nineteenth century, they rarely view the Horatian tradition or the concept of imitation as fundamental catalysts in the explorations that occurred between the visual and the verbal arts. In chapter 4, "Framed Works and Mallarmé: *The steadfast gaze of a vision restored to its simplest perfection*," via a detailed reading of one of Mallarmé's rarely studied English texts on Manet and the impressionists, I provide a very different picture of *ut pictura poesis*, methodically highlighting the degree to which Mallarmé's text demonstrates his awareness of its tenets and his dialogic engagement with trends in the pictorial arts. My discussion examines a series of interlocking subtexts that frame the article: *ut pictura poesis*, mimesis, and the effects of the advent of photography on both of them. I demonstrate how Mallarmé's piece comments on the evolution of modern art forms and explicitly links a reformulation of the faithful representation of nature in the pictorial arts to "new laws" and to parallel trends in the verbal arts. A close reading of the article on the impressionists illuminates the role his aesthetic "other" will play in the fashioning of his own poetic identity and vision.

Chapter 5, “Frame Works for Mallarmé: *Dans l’oubli fermé par le cadre se fixe, de scintillations*,” addresses the ways in which the poet explores and seeks to transgress conventional assumptions regarding verbal representation; it examines the use of analogies with the pictorial and graphic arts in the writer’s verse poetry, texts on the pictorial arts, and his writings on dance. Here I analyze concrete examples of the multiple diegetic layers of Mallarmé’s diagrammatic “photo-graphics,” a complex use of light, graphics, and framing that grafts one set of representational relations onto another, paradoxically repositioning his writing within a reanimated tradition of *ut pictura poesis*.

Perhaps more than any other nineteenth-century innovation, photography captured the minds of the public and aestheticians of the mid- to late nineteenth century: while to some it represented a perfect mimesis that should be accepted on faith and faithfully copied, for others, the innovation presented a stimulus for *tekhné*. The currency of photographic effects generates innovation in the verbal arts, as a new, reanimated, and rejustified genre of *ut pictura poesis* develops.

Since *ut pictura poesis* has a long history of association with realism, a word that Baudelaire aptly describes as both “vague” and “élastique” (“*Madame Bovary* by Gustave Flaubert,” *BOC* 2:80), critics have for the most part dismissed the comparison. However, the careful consideration of the underlying tenets of the sister art comparison presented in chapter 4 proves extremely productive in chapter 5 for readings of Mallarmé’s work and analyses of his process. Mallarmé’s reanimated mimesis actually uses conventions of mimesis and the *ut pictura poesis* comparison against themselves. Indeed, the traditional distinctions between the two arts become points of intersection forming a new species of *ut pictura poesis*, achieved through a complex use of light and graphics that rethinks verbal art’s relationship to action via temporality.

At stake in the Mallarméan framework is a rethinking of the question of temporality via movement *in and of* space and time. Mallarmé’s conscious rethinking of the faithful representation of nature as the faithful representation of *the nature of the sign* illuminates his conception of referential process in art. His model of perception and sensation is based on an analogy with natural law and the optical afterimage that he applies to textual creation, in a fascinating recuperation of the *ut pictura poesis* comparison. His acute awareness of the distinctions between verbal and visual signs and their relative representational capacities elucidates not only his use of the visual but his recourse to a series of analogies with music, the theater, and dance. In the latter sections of chapter 5, I examine how a delineation of the multiple levels of representation through interartistic analogy helps Mallarmé to dissimulate his fundamental aesthetic

frameworks while simulating an experiential dynamic, one that has many affinities with the aspirations envisioned by the new painting of the impressionists he so admired.

In chapter 6, “Interartistic Frameworks: *Employez des comparaisons prises à tous les arts, mais la poésie les résume*,” I show that even when explicitly comparing poetry to arts other than painting, the use of allusions to these other arts is permeated by a subtle, yet insistent, use of analogies with the graphic arts and visuality; Mallarmé articulates his comparisons with music, theater, and dance through games of light and graphics. This chapter concludes with readings of Mallarmé’s verse, prose poetry, and critical writings that demonstrate how his recourse to different interartistic analogies serves to index a particular attribute of the poetic process. Such analogies insist on what I shall term the diagrammatic kinesis of a poetic language whose operations respond to the tradition of the painting–poetry comparison and “subsume” the attributes of all the arts.

The Coda, “Exposing Change: Quotidian Frameworks and Developing Movements,” concludes the book with a consideration of the ways in which Mallarmé’s aesthetics are integrated into daily writing practices, and, conversely, how daily life is accordingly appropriated and reshaped. I focus on the poet’s oeuvre and his vision of the journalistic practices of his age to review how the writer’s keen awareness of market issues, his readings of the hierarchical struggles between the fine and industrial arts, and his cunning incorporation of the daily and the spectacle of the modern life, may now critically mature as the work of an astute speculator. Mallarmé actively engaged the history of art, consumer culture, and technology. He was highly cognizant of the newly emerging markets he wished to play; his appraisals of the developing movements and the evolution of modern art forms reformulate and reactivate the *ut pictura poesis* doctrine, sounding a spectacular diagram of visual thinking and new laws.