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Beauty, glamour and baroque in Josef von Sternberg's *The Devil Is a Woman* (1935)

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Abstract: An analysis of Josef von Sternberg's *The Devil Is a Woman* (1935) and the filmmaker's writings in relation to William Hogarth's *Analysis of Beauty* uncovers the convergences between cinema and 18th-century aesthetics. By meandering between texts and films, the "glamour" staged by Sternberg appears in keeping with Hogarth's definition of beauty, as much in figuration as in the narration and montage.

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