



ERIC ROHMER'S  
SIX MORAL TALES

THE CRITERION COLLECTION



# Six Moral Tales

**Éric Rohmer**



## Six Moral Tales:

Six Moral Tales Eric Rohmer, 1985-02-01      **Six Moral Tales** Éric Rohmer, 1980 A succession of jousts between fragile men and the women who tempt them Container      *On the Six Moral Tales*, 2006 Commentary on Eric Rohmer's films in the Six contes moraux Six moral tales series The bakery girl of Monceau Suzanne's career My night at Maud's La collectionneuse Claire's knee and Love in the afternoon      Six Moral Tales by Eric Rohmer, 2006      *Six Moral Tales (Six @Contes Moraux (engl.))* Eric Rohmer, Sabine D'Estrée, 1980      **Six Moral Tales** Jules Laforgue, 1928      European Directors and Their Films Bert Cardullo, 2012-08-09 In *European Directors and Their Films* Essays on Cinema Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades Beyond simple biographical capsules and plot summaries these readings demonstrate with elegance and clarity what cinema means as well as shows explaining how international moviemakers use the resources of the medium to pursue complex significant human goals      *The Cinema of Eric Rohmer* Jacob Leigh, 2012-05-03 Since the death of the French film director Eric Rohmer in 2010 interest in his work has reignited Known as the last of the established directors in the French New Wave Rohmer took complete control over all his films acting as his own producer throughout his career and writing the scripts He also made his mark by taking the lead in casting and location scouting as French seaside resorts with beautiful young people are some of the elements present in most of his films Combining history and criticism Jacob Leigh pens the first chronological survey of this understudied filmmaker in order to give readers clear insights into how Rohmer's films came about and what he intended them to be The book provides in depth analysis of the themes and ideas of Rohmer's twenty three feature films and illustrates the complexity of their cinematic style Leigh's study is the perfect introduction to the work of this great filmmaker for both students and the general reader      **Best Short Stories**, 1929      **Take One**, 1972      **Film** Rohmer, 1987-09-01      **Eric Rohmer** K. Tester, 2008-02-15 Since the 1950s Eric Rohmer has been one of the major presences in French cinema as critic and director This book is a sophisticated engagement with his work in which Keith Tester argues that Rohmer is not the naïve realist he is often claimed to be Instead his films are revealed as a sustained exercise in Catholic theology      **The Encyclopedia of Epic Films** Constantine Santas, James M. Wilson, Maria Colavito, Djoymi Baker, 2014-03-21 Soon after film came into existence the term epic was used to describe productions that were lengthy spectacular live with action and often filmed in exotic locales with large casts and staggering budgets The effort and extravagance needed to mount an epic film paid off handsomely at the box office for the genre became an immediate favorite with audiences Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years Length was and still is one of the traits of the epic though monolithic three to four hour spectacles like *Gone with the Wind* 1939 and *Lawrence of Arabia* 1962 have been replaced today by such franchises as the Harry Potter films and the Lord of the Rings trilogy Although the form has evolved during many decades of existence its central elements have been retained refined and

modernized to suit the tastes of every new generation The Encyclopedia of Epic Films identifies describes and analyzes those films that meet the criteria of the epic sweeping drama panoramic landscapes lengthy adventure sequences and in many cases casts of thousands This volume looks at the wide variety of epics produced over the last century from the silent spectacles of D W Griffith and biblical melodramas of Cecil B DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg Each entry contains Major personnel behind the camera including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu ray availability Resources for further study This volume also includes appendixes of foreign epics superhero spectaculars and epics produced for television along with a list of all the directors in the book Despite a lack of overall critical recognition and respect as a genre the epic remains a favorite of audiences and this book pays homage to a form of mass entertainment that continues to fill movie theaters The Encyclopedia of Epic Films will be of interest to academics and scholars as well as any fan of films made on a grand scale

*The Great Movies IV* Roger Ebert, 2020-03-04 Essays from the influential and beloved film critic No one has done as much as Ebert to connect the creators of movies with their consumers Richard Corliss Time Over more than four decades Roger Ebert built a reputation writing reviews for the Chicago Sun Times and later arguing onscreen with rival Chicago Tribune critic Gene Siskel and later Richard Roeper about the movies they loved and loathed But Ebert's wisdom went well beyond a mere thumbs up or thumbs down The Great Movies IV is the fourth and final collection of Roger Ebert's essays comprising sixty two reviews of films ranging from the silent era to the recent past From films like The Cabinet of Caligari and Viridiana that have been considered canonical for decades to movies only recently recognized as masterpieces to Superman The Big Lebowski and Pink Floyd The Wall the pieces gathered here demonstrate the critical acumen seen in Ebert's daily reviews and the more reflective and wide ranging considerations that the longer format allowed him to offer Also included are an insightful foreword by film critic Matt Zoller Seitz editor in chief of the official Roger Ebert website and a touching introduction by Chaz Ebert A fitting capstone to a truly remarkable career The Great Movies IV will introduce newcomers to some of the most exceptional movies ever made while revealing new insights to connoisseurs

**Cinema and Classical Texts** Martin M. Winkler, 2009-02-12 This book interprets films as visual texts and demonstrates the affinities between Greco Roman literature and the cinema

**In Search of Cinema** Bert Cardullo, 2004 In Search of Cinema chronicles the vitality of international film art in the last two decades At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo scientific discourse Bert Cardullo reclaims the territory of a certain type of film critic somewhere between a reviewer journalist and a scholar theorist With elegance clarity and rigour he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex significant human goals The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from

countries such as Belgium Canada China Israel Lebanon Scotland and Spain But In Search of Cinema does not neglect the best recent films from major film producing nations like the United States France and Italy and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form or film genres and drama and the novel the two forms from which the cinema continues to draw a wealth of its material

**Free as Gods** Charles A. Riley, 2017-06-06 A lively wide ranging look at the connections inside the core group of avant garde artists in Jazz Age Paris      **Eric Rohmer** Éric Rohmer, 2013 The 1969 film *Ma Nuit chez Maud* catapulted its shy academic film director Eric Rohmer 1920 2010 into the limelight selling over a million tickets in France and earning a nomination for an Academy Award *Ma Nuit chez Maud* remains his most famous film the highlight of an impressive range of films examining the sexual romantic and artistic mores of contemporary France the temptations of desire the small joys of everyday life and sometimes the vicissitudes of history and politics Yet Rohmer was already forty years old when *Maud* was released and had already had a career as the editor of *Cahiers du Cinéma* a position he lost in a political takeover in 1963 The interviews in this book offer a range of insights into the theoretical critical and practical circumstances of Rohmer's remarkably coherent body of films but also allow Rohmer to act as his own critic providing us with an array of readings concerning his interest in setting season color and narrative Alongside the application of a theoretical rigor to his own films Rohmer's interviews also discuss directors as varied as Godard Carné Renoir and Hitchcock and the relations of film to painting architecture and music This book reproduces little known interviews such as a debate Rohmer undertakes with *Women and Film* concerning feminism alongside detailed discussions from *Cahiers* and *Positif* many produced in English here for the first time      [The Planetary Clock](#) Paul Giles, 2021-02-11 The theme of *The Planetary Clock* is the representation of time in postmodern culture and the way temporality as a global phenomenon manifests itself differently across an antipodean axis To trace postmodernism in an expansive spatial and temporal arc from its formal experimentation in the 1960s to environmental concerns in the twenty first century is to describe a richer and more complex version of this cultural phenomenon Exploring different scales of time from a Southern Hemisphere perspective with a special emphasis on issues of Indigeneity and the Anthropocene *The Planetary Clock* offers a wide ranging revisionist account of postmodernism reinterpreting literature film music and visual art of the post 1960 period within a planetary framework By bringing the culture of Australia and New Zealand into dialogue with other Western narratives it suggests how an antipodean impulse involving the transposition of the world into different spatial and temporal dimensions has long been an integral if generally occluded aspect of postmodernism Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets *The Planetary Clock* ranges across well known American postmodernists John Barth Toni Morrison to more recent science fiction writers Octavia Butler Richard Powers while bringing the US tradition into juxtaposition with both its English Philip Larkin Ian McEwan and Australian Les Murray Alexis Wright counterparts By

aligning cultural postmodernism with music Messiaen Ligeti Birtwistle the visual arts Hockney Blackman Fiona Hall and cinema Rohmer Haneke Tarantino this volume enlarges our understanding of global postmodernism for the twenty first century     **The Captive of the Castle of Sennaar, an African Tale: Containing Various Anecdotes of the Sophians Hitherto Unknown to Mankind in General** George Cumberland, 1798

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