

Representation And Revelation

Victorian Realism
From
Carlyle
To
Yeats

John P. McGowan



Representation And Revelation Victorian Realism From Carlyle To Yeats

Lei Shi



Representation And Revelation Victorian Realism From Carlyle To Yeats:

Representation and Revelation John P. McGowan, 1986 *Realism, Representation, and the Arts in Nineteenth-Century Literature* Alison Byerly, 1997 This book confronts a significant paradox in the development of literary realism the very novels that present themselves as purveyors and celebrants of direct ordinary human experience also manifest an obsession with art that threatens to sabotage their Realist claims Unlike previous studies of the role of visual art or music or theatre in Victorian literature *Realism Representation and the Arts in Nineteenth Century Literature* examines the juxtaposition of all of these arts in the works of Charlotte Bront William Thackeray George Eliot Thomas Hardy and others Alison Byerly combines close textual analysis with discussion of relevant ancillary topics to illuminate the place of different arts within nineteenth century British culture Her book which also contains sixteen illustrations represents an effort to bridge the growing gap between aesthetics and cultural studies *Carlyle and the Search for Authority* Chris Vanden Bossche, 1991 The author demonstrates how Thomas Carlyle in virtually all his writings conducted a search for a new centre of social and political authority that would fit his changing world **The Arnoldian** , 1986 **William Wordsworth and the Hermeneutics of Incarnation** David P. Haney, 2010-11-01 **Victorian Interpretation** Suzy Anger, 2005 Suzy Anger investigates the relationship of Victorian interpretation to the ways in which literary criticism is practiced today Her primary focus is literary interpretation but she also considers fields such as legal theory psychology history and the natural sciences in order to establish the pervasiveness of hermeneutic thought in Victorian culture Anger s book demonstrates that much current thought on interpretation has its antecedents in the Victorians who were already deeply engaged with the problems of interpretation that concern literary theorists today Anger traces the development and transformation of interpretive theory from a religious to a secular and particularly literary context She argues that even as hermeneutic theory was secularized in literary interpretation it carried in its practice some of the religious implications with which the tradition began She further maintains that for the Victorians theories of interpretation are often connected to ethical principles and suggests that all theories of interpretation may ultimately be grounded in ethical theories Beginning with an examination of Victorian biblical exegesis in the work of figures such as Benjamin Jowett John Henry Newman and Matthew Arnold the book moves to studies of Thomas Carlyle George Eliot and Oscar Wilde Emphasizing the extent to which these important writers are preoccupied with hermeneutics Anger also shows that consideration of their thought brings to light questions and qualifications of some of the assumptions of contemporary criticism *Realismustheorien in England (1692-1919)* Walter F. Greiner, Fritz Kemmler, 1997 *The Discourse of Self in Victorian Poetry* E. Warwick Slinn, 1991-06-18 Written by the author of *Browning and the Fictions of Identity* this is a study of the discourse of self in Victorian poetry *Influence and Resistance in Nineteenth-Century English Poetry* G. Kim Blank, Margot K. Louis, 1994-01-12 To what extent is the distinction between Romantic and Victorian valuable or just Is the Romantic Victorian demarcation merely a convenience for the sake of the

curriculum How is the quarrel among different strains of Romanticism continued and developed in the Victorian period How do Victorian texts interact with echo or resist Romantic texts In what ways did the Romantic poets establish the terms within which or against which Victorian poets were debating This volume of original essays addresses these questions it also demonstrates how well the Romantics thought and with what ferocious diligence the Victorians explored resisted and reworked the Romantic vision Hidden Rivalries in Victorian Fiction Jerome Meckier, 2014-10-17 Victorian fiction has been read and analyzed from a wide range of perspectives in the past century But how did the novelists themselves read and respond to each other's creations when they first appeared Jerome Meckier answers that intriguing question in this ground breaking study of what he terms the Victorian realism wars Meckier argues that nineteenth century British fiction should be seen as a network of intersecting reactions and counteractions in which the novelists rethought and rewrote each other's novels as a way of enhancing their own credibility In an increasingly relative world thanks to the triumph of a scientific secularity the goal of the novelist was to establish his or her own credentials as a realist hence a reliable social critic by undercutting someone else's usually Charles Dickens's Trollope Mrs Gaskell and especially George Eliot attempted to make room for themselves in the 1850s and 1860s by pushing Dickens aside Wilkie Collins tried a different form of parodic revaluation he strove to outdo Dickens at the kind of novel Dickens thought he did best the kind his other rivals tried to cancel tone down or repair ostensibly for being too melodramatic but actually for expressing too negative a world view For his part Dickens determined to remain inimitable replied to all of his rivals by redoing them as spiritedly as they had reused his characters and situations to make their own statements and to discredit his Thus Meckier redefines Victorian realism as the bravura assertion by a major novelist or one soon to be that he or she was a better realist than Dickens By suggesting the ways Victorian novelist read and rewrote each other's work this innovative study alters present day perceptions of such double purpose novels as Felix Holt Bleak House Middlemarch North and South Hard Times The Woman in White and The Mystery of Edwin Drood *English Prose of the Nineteenth Century* Hilary Fraser, Daniel Brown, 2017-07-12 Hilary Fraser provides a comprehensive and thorough survey of English prose in the nineteenth century which draws from a wide variety of fields including art literary theory and criticism biography letters journals sermons and travel reportage Through these works the cultural social literary and political life of the twentieth century a period of great intellectual activity can be charted discussed and assessed For the first time an inclusive critical survey of nineteenth century non fiction is presented that traces the century's ideological and cultural upheavals as they are registered in the literary textures of some of its most widely read and influential writings The book explores the relations between writers who are generally perceived as occupying different discursive spheres for example between John Stuart Mill Florence Nightingale and Mrs Beeton between Cardinal Newman Elizabeth Gaskell and Hannah Cullwick and between Charles Darwin David Livingstone and Henry Mayhew The establishment and development of different genres and their interactions over the century are clearly mapped

The genre of the periodical essay a distinctively modern and flexible form catering to the mass readership is the subject of the introduction and then more specialist fields are discussed covering scientific writing travel and exploration literature social reportage biography autobiography journals letters religious and philosophical prose political writing and history

Austen, Eliot, Charlotte Bronte and the Mentor-Lover P. Menon, 2003-05-23 This lucid and tightly argued study uses the motif of the mentor lover embodying diverse permutations of sexual love power and judgement to explore evaluate and compare the works of Jane Austen Charlotte Bront and George Eliot as they contend with issues of sexuality family selfhood freedom conduct and gender The figure also provides a means to probe their relationship to the reader as they become mentor lovers through authorship each eliciting a different form of love and electing a different style of instruction **The**

Power of Lies John Kucich, 2018-07-05 Although moral earnestness has long been considered characteristic of the Victorians Kucich maintains that English fiction in the nineteenth century was as interested in lies as in honesty In this important book Kucich explores the fascination with lying in novels by Anthony Trollope Wilkie Collins Elizabeth Gaskell Ellen Wood Thomas Hardy and Sarah Grand **Ethical Aestheticism in the Early Works of Henry James** Tomoko Eguchi, 2016-05-11 This

study re locates the work of Henry James by revealing parallels between the aestheticism of John Ruskin and that of James It explores a mix of well known fictional texts alongside James s essays and tales which are less frequently analysed but which nevertheless offer important insights into James s attitude to his artistic method Tracing James s early development in comparison with Ruskin s this book also explores German Romantic thought and the idealism of Kant Goethe and Hegel While examining the German connections with James this study is also alert to James s relations with Walter Pater and French realism to which James became increasingly close in the mid 1880s Rather than placing James within one single category it demonstrates how James interfused Romanticism and realism in establishing his own form of aestheticism Shedding light on James s period of apprenticeship this book therefore articulates the Victorian concept of aestheticism as used by James and Ruskin **Metaphor and Meaning in D.H. Lawrence's Later Novels** John B. Humma, 1990 Although

D H Lawrence s later novels have been the subject of much discussion by critics few scholars have recognized or dealt with his sense of craft By examining Lawrence s careful and finely orchestrated strategies with language especially metaphor Humma argues that a number of the longer works from Aaron s Rod on and including the posthumously published *The Virgin* and *the Gipsy* are small masterpieces Different in kind from *Women in Love* or *The Rainbow* these fictions are very important in their own way Humma maintains that the early and middle novels work largely through powerful symbols Those of the last decade though develop through an intricate interlacing of metaphor and symbolic detail Humma devotes a chapter to each to Aaron s Rod *The Ladybird* *Kangaroo* *St Mawr* *The Plumed Serpent* *The Virgin* and *the Gipsy* *Lady Chatterley s Lover* and *The Escaped Cock* Aaron s Rod as a transitional work reveals much about Lawrence s narrative method and its dependence upon combinations of images *The Plumed Serpent* Humma suggests is Lawrence s most ambitious failure Other critics have faulted

plot character and meaning but Humma sees incoherent metaphors as the basis for those other problems. Because Lawrence's metaphors shape myths essential to central actions and meanings, the reader cannot fully appreciate the strategic function of metaphor in them. When Lawrence's method is successful as it is in *Lady Chatterley's Lover*, for example, figures of speech overlap each other, crossing boundaries in a web of interpenetrating metaphors that provide both structural integrity and thematic resonance. Paying close attention to the texts *Metaphor and Meaning in D. H. Lawrence's Later Novels* shows that Lawrence was far from the indifferent craftsman in his later fiction that he has frequently been considered. In fact, Lawrence was acutely aware that language and meaning are inseparable, that technique, as Mark Schorer said, is discovery. John Humma's fresh perspective upon the art and meaning of Lawrence's later work provides a major reevaluation of this last phase in the writer's career.

Law, Literature, and the Transmission of Culture in England, 1837-1925 Cathrine O. Frank, 2016-12-05

Focusing on the last will and testament as a legal literary and cultural document, Cathrine O. Frank examines fiction of the Victorian and Edwardian eras alongside actual wills, legal manuals relating to their creation, case law regarding their administration, and contemporary accounts of curious wills in periodicals. Her study begins with the Wills Act of 1837 and poses two basic questions: What picture of Victorian culture and personal subjectivity emerges from competing legal and literary narratives about the will, and how does the shift from realist to modernist representations of the will accentuate a growing divergence between law and literature? Frank's examination of works by Emily Brontë, George Eliot, Charles Dickens, Wilkie Collins, Anthony Trollope, Samuel Butler, Arnold Bennett, John Galsworthy, and E. M. Forster reveals the shared rhetorical and cultural significance of the will in law and literature while also highlighting the competition between these discourses to structure a social order that emphasized self-determinism yet viewed individuals in relationship to the broader community. Her study contributes to our knowledge of the cultural significance of Victorian wills and creates intellectual bridges between the Victorian and Edwardian periods that will interest scholars from a variety of disciplines who are concerned with the laws, literature, and history of the nineteenth and early twentieth centuries.

Ruskin's Culture Wars Judith Stoddart, 1998

In *Ruskin's Culture Wars*, Judith Stoddart provides the first sustained modern critical reading of John Ruskin's *Fors Clavigera*, placing this classic work in the context of its Victorian contemporaries: art journals, liberal and working-class periodicals, and popular criticism. In recreating the intellectual climate, she demonstrates the sense of cultural crisis and change evident at the time. Rebelling against the tendency to treat Ruskin's letters as the prose lyric of a damaged psyche, Stoddart shows how the cumulative text of *Fors Clavigera* not only records but revises and redirects the preoccupations of his period. He was an integral part of Victorian discussions of literary tradition and of the roles of democracy and nationality in late nineteenth-century Europe.

Realist Critiques of Visual Culture Edward Barnaby, 2018-05-10

Have industrial age technologies and visual discourses transformed us into spectators of the real, and can realist fiction make that transformation visible to us? This book brings Situationist Guy Debord's *Society of the Spectacle* and an array of cultural criticism into dialogue with novels by

Hardy Forster Woolf Rushdie Carey and Barnes to foreground literary realism's critique of visual culture including Gothic architectural revival neoclassicism tourism historical pageantry postcolonial cinema and photography museums preservationism urbanism and artisanal neo folk movements Barnaby advances the concept of meta spectacle to distinguish realist fiction that engages ethically with visual discourses from realistic fiction that reproduces the visible veneer of reality for aesthetic consumption He highlights the limitations of artistic critiques of spectacle considers their resilience toward a culture industry that continuously repackages iconoclasm as iconicity and reflects upon the process of reorienting the reader to comprehend realist gestures By heightening the capacity to recognize our own immersion within objectified representations of the real Realist Critiques of Visual Culture demonstrates how literary realism remains vital within a society that is so deeply invested in visually replicating and archiving lived experience

Victorian Contexts Murray Roston, 1996-09-30 Examines how both artist and writer in the Victorian era responded to the shared challenges assumptions and dilemmas of their time often unaware that the same problems were being confronted in the kindred media The placing of such writers as Dickens G Eliot Hopkins and Henry James within the context of Victorian painting architecture and interior design offers fresh insights into their works as well as reassessments of such themes as the mid century representation of the Fallen Woman or the impact of commodity culture upon contemporary aesthetic standards

In Lady Audley's Shadow Saverio Tomaiuolo, 2010-10-05 This book is devoted to Mary Elizabeth Braddon's complex relationship with the three main Victorian literary genres the Gothic the Detective and the Realist novel Using Braddon's bestselling sensation fiction Lady Audley's Secret as a paradigmatic novel and as a haunting textual presence across her literary career this study provides a fertile critical reading of a wide range of Braddon's novels and short stories Through an analysis of Braddon's negotiations with Victorian narrative ideological and cultural issues this monograph offers readers a refreshing view of gender female identity and subjectivity the treatment of insanity questions related to technology and progress the impact of evolutionism and Darwinism the intersemiotic dialogue between pictorial art and novel writing the role of the female writer in the new literary market and the changing notion of capital in an increasingly fluid social context Braddon's manipulation of Victorian literary codes and conventions proves that she was something more than a mere sensation writer and that her primary role in the nineteenth century literary scene has to be reaffirmed Drawing on a wide range of textual materials and literary sources the book foregrounds Braddon's constant and sometimes ambivalent dialogue with her times and with ours as well

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