



for George,  
with thanks for his interest,  
friendship, and Roman footwork  
Hugh

**Inscribed First Edition**

# George Eliot And The Visual Arts

**Molly A. Mack**



## **George Eliot And The Visual Arts:**

**George Eliot and the Visual Arts** Hugh Witemeyer, 1979-01-01      **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      George Eliot and the Fine Arts William Joseph Sullivan, 1970      The Function of Visual Art in the Novels of George Eliot Molly A. Mack, 1976      **Art of the Everyday** Ruth Bernard Yeazell, 2008 Realist novels are celebrated for their detailed attention to ordinary life But two hundred years before the rise of literary realism Dutch painters had already made an art of the everyday pictures that served as a compelling model for the novelists who followed By the mid 1800s seventeenth century Dutch painting figured virtually everywhere in the British and French fiction we esteem today as the vanguard of realism Why were such writers drawn to this art of two centuries before What does this tell us about the nature of realism In this beautifully illustrated and elegantly written book Ruth Yeazell explores the nineteenth century s fascination with Dutch painting as well as its doubts about an art that had long challenged traditional values After showing how persistent tensions between high theory and low genre shaped criticism of novels and pictures alike **Art of the Everyday** turns to four major novelists Honor de Balzac George Eliot Thomas Hardy and Marcel Proust who strongly identified their work with Dutch painting For all these writers Dutch art provided a model for training themselves to look closely at the particulars of middle class life Yet even as nineteenth century novelists strove to create illusions of the real by modeling their narratives on Dutch pictures Yeazell argues they chafed at the model A concluding chapter on Proust explains why the nineteenth century associated such realism with the past and shows how the rediscovery of Vermeer helped resolve the longstanding conflict between humble details and the aspirations of high art

Dante and the Victorians Alison Milbank, 1998 Milbank English U of Cambridge argues that an understanding of Victorianism s reception of Dante is essential for understanding its notions of history nationalism aesthetics and gender as well as the often strange intersections between any two or more of them She offers a new genealogy of literature in modern times substituting a continuous Dantism for the conventional tale of Victorian realism and historicism challenged by modernist symbolism She also finds Dante to be the first writer to historicize fictionalize and humanize the eternal realm and therefore the route through which history secularized fiction and positivist humanism can be traced to a lost transcendent

Distributed in the US by St Martin's Press Annotation copyrighted by Book News Inc Portland OR *The Real and the Sacred* Jefferson J. A. Gatrall, 2014-11-13 The figure of Jesus appears as a character in dozens of nineteenth century novels including works by Balzac Flaubert Dickens Dostoevsky and others The Real and the Sacred focuses in particular on two fiction genres the Jesus redivivus tale and the Jesus novel In the former Christ makes surprise visits to earth from rural Flanders Balzac and Muscovy Turgenev to the bustling streets of Paris Flaubert Seville Dostoevsky Berlin and Boston In the latter the historical Jesus wanders through the picturesque towns and plains of first century Galilee and Judea attracting followers and enemies In short authors subjected Christ the second person of the Christian trinity to the realist norms of secular fiction Thus the Jesus of nineteenth century fiction was both situated within a specific time and place whether ancient or modern and positioned before the gaze of increasingly daring literary portraitists The highest artistic challenge for authors was to paint using mere words a faithful picture of Jesus in all his humanity The incongruity of a sacred figure inhabiting secular literary forms nevertheless tested the limits of modern realist style no less than the doctrine of Christ's divinity The international quest of the historical Jesus has been amply documented within the context of nineteenth century biblical scholarship Yet there has been no broad based comparative study devoted to the depiction of Jesus in prose fiction over the same time period The Real and the Sacred offers a comprehensive survey of this body of fiction examining both the range of its Christ types and the varying formal means through which these types were represented The nineteenth century despite forecasts of God's death at the time not only revived older Christ types but also witnessed the rise of new ones including le Christ proletaire the Mormon Christ the Buddhist Christ and the Tolstoyan Christ Novelists played a crucial role in the invention and popularization of the historical Jesus in particular one of modernity's major figures These pioneering works of fiction written by authors of diverse religious and national backgrounds laid the formal groundwork for an enduring fascination with the historical Jesus in later fiction and film from Mikhail Bulgakov's *Master and Margarita* to Mel Gibson's *The Passion of the Christ* The book is enhanced by a gallery of illustrations of the historical Jesus as depicted by nineteenth century artists [Censorship and the Representation of the Sacred in Nineteenth-Century England](#) Jan-Melissa

Schramm, 2019-05-27 Throughout the nineteenth century the performance of sacred drama on the English public stage was prohibited by law and custom left over from the Reformation successive Examiners of Plays under the control of the Lord Chamberlain's Office censored and suppressed both devotional and blasphemous plays alike Whilst the Biblical sublime found expression in the visual arts the epic and the oratorio nineteenth century spoken drama remained secular by force of precedent and law The maintenance of this ban was underpinned by Protestant anxieties about bodily performance impersonation and the power of the image that persisted long after the Reformation and that were in fact bolstered by the return of Catholicism to public prominence after the passage of the Catholic Relief Act in 1829 and the restoration of the Catholic Archbishoprics in 1850 But even as anti Catholic prejudice at mid century reached new heights the turn towards

medievalism in the visual arts antiquarianism in literary history and the popular in constitutional reform placed England's pre-Reformation past at the centre of debates about the uses of the public stage and the functions of a truly national drama This book explores the recovery of the texts of the extant mystery play cycles undertaken by antiquarians in the early nineteenth century and the eventual return of sacred drama to English public theatres at the start of the twentieth century Consequently law literature politics and theatre history are brought into conversation with one another in order to illuminate the history of sacred drama and Protestant anti-theatricalism in England in the long nineteenth century

*George Eliot's English Travels* Kathleen McCormack, 2005-11-16 George Eliot's more than fifty long and short journeys within England took her to dozens of sites scattered around the country Revising the traditional notion that George Eliot drew her settings and characters only from the areas of her Warwickshire childhood Kathleen McCormack demonstrates that English travel furnished the novelist with a wide variety of originals for the composite characters and settings she would so memorably create McCormack traces the way in which George Eliot gathered material during her travels and also drafted long sections of the novels while away from her London home She argues that by examining the choices George Eliot made in transforming discarding or directly describing her English originals we might take a significant step forward in the interpretation of her writings Where other critics have tried to interpret characters as one to one renderings of living or dead models for example this study reveals more elaborate blendings of what George Eliot called the widely sundered elements that made up her fiction McCormack also reaches the fascinating conclusion that the novels were a form of coded communication between the author and people in her life including other prominent Victorians such as Edward Burne Jones Robert Lytton and Barbara Bodichon Presenting fresh biographical information and original insights into George Eliot's writing strategies *George Eliot's English Travels* promises a decisive shift in our understanding of one of the most important figures in Victorian literature

*George Eliot's Intellectual Life* Avrom Fleishman, 2010-02-18 It is well known that George Eliot's intelligence and her wide knowledge of literature history philosophy and religion shaped her fiction but until now no study has followed the development of her thinking through her whole career This intellectual biography traces the course of that development from her initial Christian culture through her loss of faith and working out of a humanistic and cautiously progressive world view to the thought provoking achievements of her novels It focuses on her responses to her reading in her essays reviews and letters as well as in the historical pictures of Romola the political implications of Felix Holt the comprehensive view of English society in Middlemarch and the visionary account of personal inspiration in Daniel Deronda This portrait of a major Victorian intellectual is an important addition to our understanding of Eliot's mind and works as well as of her place in nineteenth century British culture

**George Eliot's Novels** Shalini Sharma, 2003 Study on the works of George Eliot 1819-1880 English novelist

**Downwardly Mobile** Andrew Lawson, 2014-05-22 *Downwardly Mobile* explores the links between a growing sense of economic precariousness within the American middle class and the development of literary realism over the

course of the nineteenth century as it examines works by Rebecca Harding Davis William Dean Howells Henry James Hamlin Garland and others **The Imprint of the Picturesque on Nineteenth-Century British Fiction** Alexander M.

Ross,2006-01-01 Despite the negative criticism directed at its sentiment its heartlessness its superficiality the picturesque remained in both art and fiction of Victorian England a mode of seeing that even the greatest of the artists and novelists relied upon from time to time so that their viewers and readers could rejoice in the instant recognition of place and character distinctly limned and sometimes subtly enough to elicit sympathy Preface After briefly tracing the development of the theory of the picturesque in the eighteenth century writings of William Gilpin Sir Uvedale Price and Richard Payne Knight and examining how nineteenth century novelists accommodated aesthetic theory to the practice of fiction Ross focuses on the use of the picturesque in the works of Sir Walter Scott Charlotte Bronte Charles Dickens George Eliot and Thomas Hardy The persistence of the picturesque through novels ranging from Waverley to Jude the Obscure and in writers like Dickens and Eliot who had little respect for its conventions attests to its strength and attraction in nineteenth century literature **From**

**Author to Text** Caroline Levine,Mark W Turner,2019-06-04 First published in 1998 this volume proposes to shift the critical emphasis from a canonical author to her uncanonical text from George Eliot to her novel Romola and contends that this choice both broadens the range of interpretive possibilities and brings them into sharper focus The editors invited a variety of critics to put their different critical models to work on Romola and the results are fertile and suggestive among the issues explored here are the domestic politics of marriage the relationship between narrative and epistemology the materiality of the text the novel's relation to nineteenth century narratives of martyrdom and the gendering of space Such theoretical eclecticism when focused on a common reference point necessarily opens out into a dialogue among critical and interpretive models Theory throws light onto Romola just as Romola throws light onto theory *The Heraldic World of Lawrence Durrell*

Bruce Redwine,2022-03-02 Lawrence Durrell's position as one of the twentieth century's leading novelists is continually being enlarged and revised This book presents unusual and unorthodox explorations of Alexandria the city at the heart of Durrell's writing his family relationships his biographer Michael Haag and his affinity with such diverse writers as Rilke and Virgil In particular it offers an insight into Durrell's emotions and sensibilities in elaborating his Sicilian Carousal and a penetrating and totally unique reading of Durrell's Alexandria Quartet in the light of the art and landscape of ancient Egypt

**Handbook of the English Novel, 1830-1900** Martin Middeke,Monika Pietrzak-Franger,2020-05-05 Part I of this authoritative handbook offers systematic essays which deal with major historical social philosophical political cultural and aesthetic contexts of the English novel between 1830 and 1900 The essays offer a wide scope of aspects such as the Industrial Revolution religion and secularisation science technology medicine evolution or the increasing mediatisation of the lifeworld Part II then leads through the work of more than 25 eminent Victorian novelists Each of these chapters provides both historical and biographical contextualisation overview close reading and analysis They also encourage further research

as they look upon the work of the respective authors at issue from the perspectives of cultural and literary theory

*The Nineteenth-Century Novel and the Pre-Cinematic Imagination* Alberto Gabriele, 2024-11-14 This book fills a gap in existing scholarship on the history of the novel in relation to visual culture by discussing the visual fascination that novelists such as Nathaniel Hawthorne Herman Melville Honor de Balzac and George Eliot show for several types of pre cinematic spectacle It also identifies a so far neglected aspect of novel theory that nineteenth century authors elaborated by incorporating suggestions from pre cinematic visual spectacles By shedding light on forms of visibility that were not entertained by the dominant aesthetic modes of painting and photography *The Nineteenth Century Novel and the Pre Cinematic Imagination* argues that the presence of nineteenth century pre cinematic optical illusions in works of fiction redefines the notion of mimesis as animated movement and points to a continuity between pre cinema the literary imagination and the structures of knowledge production of the modern episteme

*George Eliot's Feminism* June Szironty, 2015-04-14 The question of whether or not George Eliot was what would now be called a feminist is a contentious one This book argues through a close study of her fiction informed by examination of her life s story and by a comparison of her views to those of contemporary feminists that George Eliot was more radical and more feminist than commonly thought

**A Liminal Space** Ernest Rubinstein, 2021-09-24 This book takes one step further the long standing debate among scholars of religious antiquity over when and why a parting of the ways happened between Judaism and Christianity in the early centuries of the Common Era It explores three interrelated questions what might have happened to prevent that split how might Western religion have looked had the split not occurred and how might features of that religion which never existed nonetheless manifest in some of the literature and artworks of the past half millennium The book envisions a religion that stands between historical Judaism and Christianity a counterfactual construction that challenges Jews and Christians to rethink their actual identities today

**A Victorian Muse** Julia Straub, 2011-11-03 The figure of Dante s Beatrice can be seen as a cultural phenomenon or myth during the nineteenth century inspiring a wide variety of representations in literature and the visual arts This study looks at the cultural afterlife of Beatrice in the Victorian period in remarkably different contexts Focusing on literary representations and selected examples from the visual arts this book examines works by Dante Gabriel Rossetti and Christina Rossetti George Eliot Alfred Lord Tennyson and Walter Pater as well as by John Ruskin Maria Rossetti and Arthur Henry Hallam Julia Straub s analysis shows how the various representations of Beatrice in literature and in the visual arts reflect in meaningful ways some of the central social and aesthetic concerns of the Victorian period most importantly its discourse on gender This study offers fascinating insights into the Victorian reception of Dante by exploring the powerful appeal of his muse

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