

Edith Wharton and the visual arts

University of Alabama Press - Edith Wharton and the visual arts.



Description: -

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 World War, 1914-1918 -- Diplomatic history
 Visual perception in literature
 Art and literature -- United States -- History -- 20th century
 Wharton, Edith, -- 1862-1937 -- Knowledge -- Art
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 Wharton and the visual arts
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Emily Orlando contends that while Wharton's early work presents women enshrined by men through art, the middle and later fiction shifts the seat of power to women. Digital master created according to Benchmark for Faithful Digital Reproductions of Monographs and Serials, Version 1. Edith Wharton and the Visual Arts is the first extended study to examine the presence in Wharton's fiction of the Pre-Raphaelite poetry and painting of Rossetti and his muses, notably Elizabeth Siddall and Jane Morris.

Edith Wharton and the Visual Arts on Apple Books

From Lily Bart in *The House of Mirth* to Undine Spragg in *The Custom of the Country* and Ellen Olenska in *The Age of Innocence*, women evolve from victims to vital agents, securing for themselves a more empowering and satisfying relationship to art and to their own identities. Wharton emerges as one of American literature's most gifted inter-textual realists, providing a vivid lens through which to view issues of power, resistance, and social change as they surface in American literature and culture.

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Edith Wharton and the Visual Arts , and: The Architectural Imagination of Edith Wharton: Gender, Class, and Power in the Progressive Era review
 Edith Wharton and the Visual Arts , and: The Architectural Imagination of Edith Wharton: Gender,. In its comparison with the trends in painting and poetry of her time, Orlando's thought-provoking work provides a new context for understanding Wharton's writings and thought.

Edith Wharton and the Visual Arts

This work explores Edith Wharton's career-long concern with a 19th-century visual culture that limited female artistic agency and expression. From Lily Bart in *The House of Mirth* to Undine Spragg in *The Custom of the Country* and Ellen Olenska in *The Age of Innocence*, women evolve from victims to vital agents, securing for themselves a more empowering and satisfying relationship to art and to their own identities. From Lily Bart in *The House of Mirth* to Undine Spragg in *The Custom of the Country* and Ellen Olenska in *The Age of Innocence*, women evolve from victims to vital agents, securing for themselves a more empowering and satisfying relationship to art and to their own identities.

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