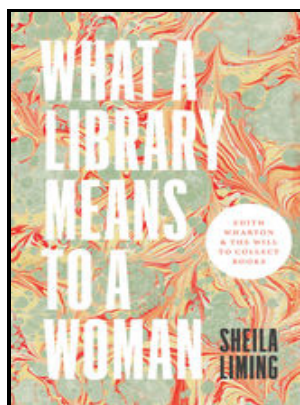


Edith Wharton and the visual arts

University of Alabama Press - Edith Wharton and the Visual Arts , and: The Architectural Imagination of Edith Wharton: *Gender, Class, and Power in the Progressive Era* (review), Legacy



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

Wharton, Edith, -- 1862-1937 -- Criticism and interpretationEdith

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Studies in American literary realism and naturalismEdith Wharton and the visual arts

Notes: Includes bibliographical references (p. [229]-239) and index

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Edith Wharton and the visual arts

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.

Wharton and the Visual by Emily J. Orlando

Thanks to Orlando's impressive knowledge of art history and of Wharton scholarship, this volume secures an understanding of Wharton's place as one of American literature's most gifted inter-textual realists. Well-versed in the Italian masters, Wharton made special use of the art of the Pre-Raphaelite Brotherhood, particularly its penchant for producing not portraits of individual women but instead icons onto whose bodies male desire is superimposed.

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Wharton repeatedly invoked the visual arts - especially painting - as a medium for revealing the ways that women's bodies have been represented as passive, sexualized, infantilized, sickly, dead. Digital Library Federation, December 2002.

UBC Press

Another strength of the book is the attention given to neglected stories, such as 'The Potboiler,' 'The Rembrandt,' and 'The Temperate Zone,' which are shown to be relevant to the major novels in ways that had not been demonstrated before. Well-versed in the Italian masters, Wharton made special use of the art of the Pre-Raphaelite Brotherhood, particularly its penchant for producing not portraits of individual women but instead icons onto whose bodies male desire is superimposed. Wharton repeatedly invoked the visual arts--especially painting—as a medium for revealing the ways that women's bodies have been represented as passive, sexualized, infantilized, sickly, dead.

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