

Framing THE Victorians

PHOTOGRAPHY AND THE
CULTURE OF REALISM



JENNIFER GREEN-LEWIS

Framing The Victorians Photography And The Culture Of Realism

Molly Brunson



Framing The Victorians Photography And The Culture Of Realism:

Framing the Victorians Jennifer Green-Lewis, 1996 A wide ranging exploration of the complex and often conflicting discourse on photography in the nineteenth century Framing the Victorians traces various descriptions of photography as art science magic testimony proof document record illusion and diagnosis Victorian photography argues Jennifer Green Lewis inspired such universal fascination that even two so self consciously opposed schools as positivist realism and metaphysical romance claimed it as their own Photography thus became at once the symbol of the inadequacy of nineteenth century empiricism and the proof of its totalizing vision Green Lewis juxtaposes textual descriptions with pictorial representations of a diverse array of cultural activities from war and law enforcement to novel writing and psychiatry She compares for example the exhibition of Roger Fenton's Crimean War photographs 1855 with W H Russell's written accounts of the war published in the Times of London 1884 and 1886 Nineteenth century photography she maintains must be reread in the context of Victorian written texts from and against which it developed Green Lewis also draws on works by Thomas Hardy Nathaniel Hawthorne and Henry James as well as published writing by Victorian photographers in support of her view that photography provides an invaluable model for understanding the act of writing itself We cannot talk about realism in the nineteenth century without talking about visuality claims Green Lewis and Framing the Victorians explores the connections

Victorian Photography and Literary Nostalgia Helen Groth, 2003 This study looks back to the early days of photography when writers publishers and photographers were only beginning to consider the impact of this new way of seeing on their work and lives Helen Groth demonstrates that rather than being extraneous to the ongoing concerns of writing Victorian literary history the early history of photography constitutes a rich part of the cultural history of the mediation and reception of literary texts in the nineteenth century

Epistolary Encounters in Neo-Victorian Fiction K. Brindle, 2014-01-24 Neo Victorian writers invoke conflicting viewpoints in diaries letters etc to creatively retrace the past in fragmentary and contradictory ways This book explores the complex desires involved in epistolary discoveries of hidden Victorians offering new insight into the creative synthesising of critical thought within the neo Victorian novel

The Extraordinary Archive of Arthur J. Munby Sarah Edge, 2020-12-17 In the mid 1860s Arthur J Munby began to collect the first mass produced photographic images of working class women in England recording fascinating details about the women the places he purchased the photographs and the raging debates on this new commercial practice of photography in accompanying diaries Many of these images not to mention Munby's fascinating diaries have never been published before This book examines this previously un investigated archive offering a fresh and arresting perspective on the interrelationships between photographic representations of working class women the creation of new identities of class and gender and the evolution of popular conceptions of photography itself

Victorian Skin Pamela K. Gilbert, 2019-03-15 In Victorian Skin Pamela K Gilbert uses literary philosophical medical and scientific discourses about skin to trace the

development of a broader discussion of what it meant to be human in the nineteenth century Where is subjectivity located How do we communicate with and understand each other's feelings How does our surface which contains us and presents us to others function and what does it signify As Gilbert shows for Victorians the skin was a text to be read Nineteenth century scientific and philosophical perspectives had reconfigured the purpose and meaning of this organ as more than a wrapping and instead a membrane integral to the generation of the self Victorian writers embraced this complex perspective on skin even as sanitary writings focused on the surface of the body as a dangerous point of contact between self and others Drawing on novels and stories by Dickens Collins Hardy and Wilde among others along with their French contemporaries and precursors among the eighteenth century Scottish thinkers and German idealists Gilbert examines the understandings and representations of skin in four categories as a surface for the sensing and expressive self as a permeable boundary as an alienable substance and as the site of inherent and inscribed properties At the same time Gilbert connects the ways in which Victorians read skin to the way in which Victorian readers and subsequent literary critics read works of literature and historical events especially the French Revolution From blushing and flaying to scarring and tattooing Victorian Skin tracks the fraught relationship between ourselves and our skin

Photography Liz Wells, 2000 Surveying the spectrum of photography from the mid nineteenth century to the present Photography A Critical Introduction is the first book to examine key debates in photographic theory and place them in their proper social and political contexts While most histories of photography invariably focus on the works of the great photographers this book is written especially to provide a coherent introduction to the nature of photographic seeing and its personal and cultural significance through history Contributors lucidly examine a range of major photographic theories histories genres and issues covering such topics as key debates in photographic theory and history documentary photography and photojournalism personal and popular photography photography and commodity culture photography and the human body photography as art and photography in the age of electronic imaging This completely revised and updated second edition includes detailed case studies key references biographies of key thinkers and margin notes a full glossary of terms comprehensive end of chapter bibliographies and resource information including guides to public archives and useful web sites The lavish illustrations include images by Bill Brandt Lee Friedlander Hannah Hoch Roshini Kempadoo Dorothea Lange Lee Miller Alexander Rodchenko Jacob Riis Sebastio Salgado Andres Serrano and Jo Spence

Suspended Conversations Martha Langford, 2021-10-13 In *Suspended Conversations* Martha Langford shows how photographic albums tell intimate and revealing stories about individuals and families Rather than isolate the individual photograph treat albums as texts or argue that photography has supplanted memory she demonstrates that the photographic album must be taken as a whole and interpreted as a visual and verbal performance that extends oral consciousness Exhibiting a collection of photographic travelogues memoirs thematic collections and family sagas compiled between 1860 and 1960 and held by the McCord Museum of Canadian History this

second edition includes a revised and expanded preface along with new photographs of the Notman albums Printed in colour throughout the enhanced material draws out the distinct nuances and details of each album giving them new life to tell their stories Albums are treasured by families collected as illustrations of the past by museums of social history and examined by scholars for what they can reveal about attitudes and sensibilities but when no one is left to tell the tale the intrigue of the album becomes a puzzle a suspended conversation Langford argues that oral consciousness provides the missing key Correlating photography and orality she explains how albums were designed to work as performances and how we can unlock their mysteries A fascinating glimpse of the preoccupations of previous centuries *Suspended Conversations* brings photography into the great conversation of how we remember and how we send our stories into the future Nature Exposed Jennifer Tucker,2013-08-15 Jennifer Tucker studies the interaction of photography and modern science in late Victorian Britain examining the role of the photograph as witness in scientific investigation and exploring the interplay between photography and scientific authority **Victorian Empiricism** Peter Garratt,2010 Empiricism one of Raymond William s keywords circulates in much contemporary thought and criticism solely as a term of censure a synonym for spurious objectivity or positivism Yet rarely if ever has it had this philosophical implication Dr Johnson it should be recalled kicked the stone precisely to expose empiricism s baroque falsifications of common sense In an effort to restore historical depth to the term this book examines epistemology in the narrative prose of five writers John Ruskin Alexander Bain G H Lewes Herbert Spencer and George Eliot developing the view that the flourishing of nineteenth century scientific culture occurred at a time when empiricism itself was critically dismantling any such naive representationalism *Acting Out* John Rohrbach,2020-06-30 Cabinet cards were America s main format for photographic portraiture throughout the last quarter of the nineteenth century Standardized at 6 x 4 inches they were just large enough to reveal extensive detail leading to the incorporation of elaborate poses backdrops and props Inexpensive and sold by the dozen they transformed getting one s portrait made from a formal event taken up once or twice in a lifetime into a commonplace practice shared with friends The cards reinforced middle class Americans sense of family They allowed people to show off their material achievements and comforts and the best cards projected an informal immediacy that encouraged viewers to feel emotionally connected with those portrayed The experience even led sitters to act out before the camera By making photographs an easygoing fact of life the cards forecast the snapshot and today s ubiquitous photo sharing Organized by senior curator John Rohrbach *Acting Out* is the first ever in depth examination of the cabinet card phenomena Full color plates include over 100 cards at full size providing a highly entertaining collection of these early versions of the selfie and ultimately demonstrating how cabinet cards made photography modern Published in association with the Amon Carter Museum of American Art Tentative exhibition dates postponed due to COVID 19 Amon Carter Museum of American Art August 2020 Los Angeles County Museum of Art LACMA 2021 Royal Representations Margaret Homans,2015-03-10 Queen Victoria was one of the most complex cultural

productions of her age In *Royal Representations* Margaret Homans investigates the meanings Victoria held for her times Victoria's own contributions to Victorian writing and art and the cultural mechanisms through which her influence was felt Arguing that being seeming and appearing were crucial to Victoria's rule Homans explores the variability of Victoria's agency and of its representations using a wide array of literary historical and visual sources Along the way she shows how Victoria provided a deeply equivocal model for women's powers in and out of marriage how Victoria's dramatic public withdrawal after Albert's death helped to ease the monarchy's transition to an entirely symbolic role and how Victoria's literary self representations influenced debates over political self representation Homans considers versions of Victoria in the work of Elizabeth Barrett Browning George Eliot John Ruskin Margaret Oliphant Lewis Carroll Alfred Lord Tennyson and Julia Margaret Cameron

Travel Marketing and Popular Photography in Britain, 1888-1939 Sara Dominici, 2017-10-05 This book explores how popular photography influenced the representation of travel in Britain in the period from the Kodak led emergence of compact cameras in 1888 to 1939 The book examines the implications of people's increasing familiarity with the language and possibilities of photography on the representation of travel as educational concerns gave way to commercial imperatives Sara Dominici takes as a touchstone the first fifty years of activity of the Polytechnic Touring Association PTA a London based philanthropic turned commercial travel firm As the book reveals the relationship between popular photography and travel marketing was shaped by the different desires and expectations that consumers and institutions bestowed on photography this was the struggle for the interpretation of the travel image

Russian Realisms Molly Brunson, 2016-09-10 One fall evening in 1880 Russian painter Ilya Repin welcomed an unexpected visitor to his home Lev Tolstoy The renowned realists talked for hours and Tolstoy turned his critical eye to the sketches in Repin's studio Tolstoy's criticisms would later prompt Repin to reflect on the question of creative expression and conclude that the path to artistic truth is relative dependent on the mode and medium of representation In this original study Molly Brunson traces many such paths that converged to form the tradition of nineteenth century Russian realism a tradition that spanned almost half a century from the youthful projects of the Natural School and the critical realism of the age of reform to the mature masterpieces of Tolstoy Fyodor Dostoevsky and the paintings of the Wanderers Repin chief among them By examining the classics of the tradition Brunson explores the emergence of multiple realisms from the gaps disruptions and doubts that accompany the self conscious project of representing reality These manifestations of realism are united not by how they look or what they describe but by their shared awareness of the fraught yet critical task of representation By tracing the engagement of literature and painting with aesthetic debates on the sister arts Brunson argues for a conceptualization of realism that transcends artistic media *Russian Realisms* integrates the lesser known tradition of Russian painting with the familiar masterpieces of Russia's great novelists highlighting both the common ground in their struggles for artistic realism and their cultural autonomy and legitimacy This erudite study will appeal to scholars interested in Russian literature and art

comparative literature art history and nineteenth century realist movements **Novel Politics** Isobel

Armstrong, 2016-12-22 **Novel Politics** aims to change the current consensus of thinking about the nineteenth century novel

This assumes that the novel is structured by bourgeois ideology and morality so that its default position is conservative and hegemonic. Such critique comes alike from Marxists, readers of nineteenth century liberalism, and critics making claims for the working class novel, and systematically underreads democratic imaginations and social questioning in novels of the period. To undo such readings means evolving a new praxis of critical writing. Rather than addressing the explicitly political and deeply limited accounts of the machinery of franchise and ballot in texts, it is important to create a poetics of the novel that opens up its radical aspects. This can be done partly by taking a new look at some classic nineteenth century political texts: Mill, De Tocqueville, Hegel, but centrally by exploring four claims: the novel is an open inquiry, compare philosophical inquiries of the Enlightenment contemporary with the novel's genesis, a lived interrogation, not a pre-formed political document. Radical thinking requires radical formal experiment, creating generic and ideological disruption simultaneously, and putting the so-called realist novel and its values under pressure. The poetics of social and phenomenological space reveals an analysis of the dispossessed subject, not the Bildung of success or overcoming. The presence of the aesthetic and art works in the novel is a constant source of social questioning. Among texts discussed, six novels of illegitimacy from Jane Austen to Scott to George Eliot and George Moore stand out because illegitimacy with its challenge to social norms is a test case for the novelist and a growing point of the democratic imagination. **From a Photograph** Geoffrey Belknap, 2020-08-13

Throughout its early history, photography's authenticity was contested and challenged: how true a representation of reality can a photograph provide? Does the reproduction of a photograph affect its value as authentic or not? **From a Photograph** examines these questions in the light of the early scientific periodical press, exploring how the perceived veracity of a photograph, its use as scientific evidence, and the technologies developed for printing it were intimately connected. Before photomechanical printing processes became widely used in the 1890s, scientific periodicals were unable to reproduce photographs and instead included these photographic images as engravings, with the label from a photograph. Consequently, every image was mediated by a human interlocutor, introducing the potential for error and misinterpretation. Rather than reading photographs in the context of where or how they were taken, this book emphasises the importance of understanding how photographs are reproduced. It explores and compares the value of photography as authentic proof in both popular and scientific publications during this period of significant technological developments and a growing readership. Three case studies investigate different uses of photography in print: using pigeons to transport microphotographs during the Franco-Prussian War, the debate surrounding the development of instantaneous photography, and finally the photographs taken of the Transit of Venus in 1874, unseen by the human eye but captured on camera and made accessible to the public through the periodical. Addressing a largely overlooked area of photographic history, **From a Photograph** makes an important contribution.

to this interdisciplinary research and will be of interest to historians of photography print culture and science **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

Photography and Its Origins Tanya Sheehan, Andres Zervigon, 2014-11-20 Recent decades have seen a flourishing interest in and speculation about the origins of photography Spurred by rediscoveries of first photographs and proclamations of photography's death in the digital age scholars have been rethinking who and what invented the medium Photography and Its Origins reflects on this interest in photography's beginnings by reframing it in critical and specifically historiographical terms How and why do we write about the origins of the medium Whom or what do we rely on to construct those narratives What's at stake in choosing to tell stories of photography's genesis in one way or another And what kind of work can those stories do Edited by Tanya Sheehan and András Mario Zervigón this collection of 16 original essays illustrated with 32 colour images showcases prominent and emerging voices in the field of photography studies Their research cuts across disciplines and methodologies shedding new light on old questions about histories and their writing Photography and Its Origins will serve as a valuable resource for students and scholars in art history visual and media studies and the history of science and technology **Literature and Photography in Transition, 1850-1915** O. Clayton, 2014-11-21 Literature and Photography in Transition 1850 1915 examines how British and American writers used early photography and film as illustrations and metaphors It concentrates on five figures in particular Henry Mayhew Robert Louis Stevenson Amy Levy William Dean Howells and Jack London

The Suffrage Photography of Lena Connell Colleen Denney, 2021-09-28 Lena Connell was one of a new breed of young professional women who took up photography at the turn of the 20th century She ran her own studio in North London only employed women and made her mark on history by creating compellingly modern portraits of women in the British suffrage movement The women that Connell captured on film are as class inclusive a group as you could find whether they were factory workers schoolteachers or aristocrats they joined the cause to make a difference for future generations of women if not for themselves Connell's portraits created a new kind of visibility for these activists as hard working unrelenting women whose spirits rose above injustice This book examines Connell's artistic career within the Edwardian suffrage movement It discusses her body of portraits within the British suffrage movement's propagandistic efforts and its goals of sophisticated professional representations of its members It includes all of her known portraits of

suffragettes through 1914 Representing Realists in Victorian Literature and Criticism Daniel Brown, 2016-12-15 This book is about the historical moment when writers and critics first used the term realism to describe representation in literature and painting While scholarship on realism tends to proceed from an assumption that the term has a long established meaning and history this book reveals that mid nineteenth century critics and writers first used the term reluctantly with much confusion over what it might actually mean It did not acquire the ready meaning we now take for granted until the end of the nineteenth century In fact its first definitions came primarily by way of example and analogy through descriptions of current practitioners or through fictionalized representations of artists By investigating original debates over the term realism this book shows how writers simultaneously engaged with broader concerns about the changing meanings of what was real and who had the authority to decide this

Reviewing **Framing The Victorians Photography And The Culture Of Realism**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Framing The Victorians Photography And The Culture Of Realism**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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