

EDITH WHARTON IN CONTEXT

ESSAYS ON INTERTEXTUALITY

V4-PDF60982 | 2009-07-17 | 27 Pages | Size 960 KB

*Normal0falsefalsefalseMicrosoftInternetExplorer4 These new and classic essays, researched and written over a 25-year period, are driven and enriched by the enthusiasm, curiosity, and passion of a scholar still making discoveries about a subject of lifelong fascination. Essays at the center of the collection explore Wharton's textual relationships with authors whom she knew well--especially Henry James but also Paul Bourget, F. Marion Crawford, and Vivienne de Watteville--and those she knew only through their writing, including Grace Aguilar, George Gissing, and Hugh Walpole. Tintner provides a detailed analysis of the complex interplay between Wharton and James,--how they influenced each other and how some of their writings operate as homages or personal jokes. So deeply was James in Wharton's confidence, Tintner argues, that he provided her with source models for a number of her characters. In addition, Wharton found in his fiction structures for her own, especially for *The Age of Innocence*. Tintner also brings her considerable knowledge of art history to bear in her study of art allusions in Wharton's work. Wharton's response both to the Italian painters active before Raphael and to the English Pre-Raphaelites of a generation before her own is analyzed here in three essays. These pieces demonstrate Wharton's sensibility to changes in art tastes and collecting, the inheritance of Rossetti's revolutionary paintings in the unfinished novel, *The Buccaneers*, and the importance of home in *The Glimpses of the Moon*, as demonstrated by Wharton's use of Tiepolo's fresco in the church of Scalzi. Tintner concludes by considering Wharton's literary legacy and who Wharton has figured in the imaginations of recent writers, including Richard Howard, Louis Auchincloss, and Cathleen Schine. Tintner finds some part of Wharton's personality or work evoked in a number of contemporary works and argues that this presence signals the beginning of an increasing influence.*

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