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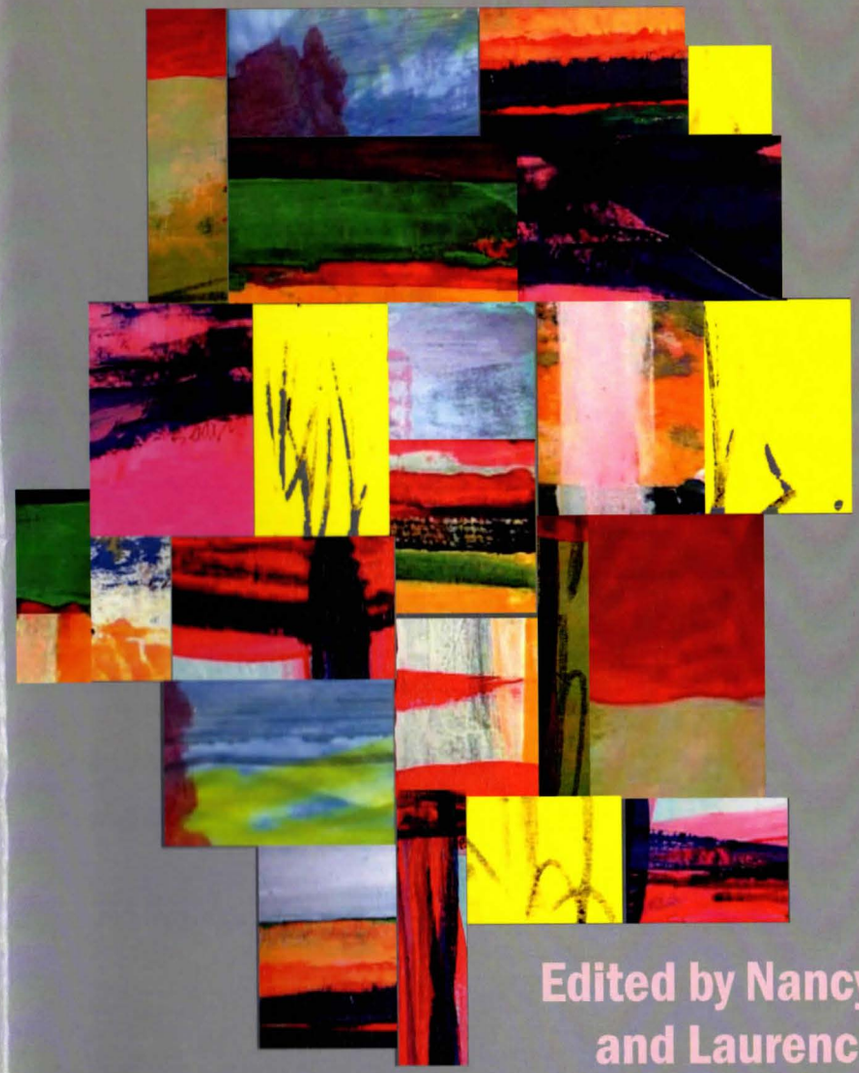

Edited by Nancy Pedri and Laurence Petit

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CHAPTER TWENTY-SEVEN

DIEGETIC FRAMES AND PHOTO-CINEMATOGRAPHIC SEDUCTION: FILMING THROUGH TEXT IN HAROLD FREDERIC'S *ILLUMINATION* (1896)

ROBERT MACHADO

> ... as he caught the *effect* of her face now in profile, *memory-pictures* began *all at once building themselves* in his brain—pictures of her standing in the darkened room of the cottage of death, declaiming the *Confiteor*; of her seated at the piano, under the pure, mellowed candle-light; of her leaning her chin on her hands, and gazing meditatively at the leafy *background* of the woods they were in; of her lying back, indolently content, in the deck-chair on the yacht of his fancy—that yacht which a few hours before had seemed so brilliantly and bewitchingly real to him ... (324, emphasis added)

Although famous when first published, both in the US and England where it was a best-seller (Oscar Wilde requesting a copy from jail), Harold Frederic's *The Damnation of Theron Ware* or *Illumination* (1896) today retains familiarity more as a notable but mostly unread novel loosely assigned to the canon of US Realism.[1] Critical attention to Frederic's oeuvre and to *Damnation*, the primary source of his reputation, peaked during the middle decades of the 20th century. Then and now, of greatest scholarly interest has been the book's fraught portrayal of religion amid modern shifts in intellectual and aesthetic values.[2] This anxious heterogeneity, however—now a familiar trope of modernism—also

[1] Jonathan Yardley's *Second Reading: Notable and Neglected Books Revisited* (2011) is among the more recent though still infrequent calls for the renewal of this once regarded "masterpiece".

[2] Examples of scholarship which treats this topic include Adams, Graham, Lackey, MacFarlane, Mislin, Oehlschlaeger, Stein, Suderman, and Urbanczyk.

incorporates a variety of pictorial "effects" (such as those above) which merit further consideration within the context of contemporary word-and-image theory.[3]

Damnation's experimentation with ambiguously mimetic / anti-mimetic strategies of description, which includes metaleptic architectural and pictorial framing, multi-remediation involving photo-cinematographic picturing, and relations of pictures to theories of mind, fantasy, and realities (or reality effects) underscores Monika Fludernik's recent call for the recovery of "the fantastic and the impossible within the Realist tradition" of literature (368). It also raises questions about description itself within recent formulations of intermedial, "natural", and "unnatural" postclassical narratology.[4] This essay will begin to investigate such questions, and to resituate *Illumination,* the book's preferred title,[5] within an historical media environment in which debates over the generic status of the novel, indeterminacy of "realistic" mediation, and the increased presence of various forms of visual culture provided new (multi-)medial contexts and models for the production and reception—or visualization—of verbal images. This narratological and cultural restitution will also seek to renew attention to a period aesthetic (1839-1930s), now frequently overlooked, in which composite forms of photographic and painterly

[3] Frederic employs the word "effect" to introduce "a (pleasing or remarkable) combination of colour or form in a picture or a landscape" (OED) on at least fifty-two different pages over the course of the novel, recalling some of the intricate descriptions made by Wilde, Huysmans, and James during this period when this aesthetic usage becomes prominent. See Perrin and Bredahl for more on the topic of aesthetics within *Illumination*. All citations of *Damnation* or *Illumination* are to the Penguin edition.

[4] The term "postclassical narratology" derives from Herman and refers generally to the shift from text-based Structuralist theories of narrative to greater considerations of reading contexts and their socio-cultural influence. Postclassical approaches also integrate thematic emphases, such as feminist, queer, ethnic, and postcolonial approaches to narrative. Classical narrative approaches typically are understood as following the work of French Structuralists such as (early) Rolland Barthes, Claude Bremond, Tzvetan Todorov, A. J. Greimas, and Gérard Genette. For an introduction to "phase two" of the postclassical approach, see Alber and Fludernik (15-23). See Prince and Barthes for useful introductions to many core concepts of Structuralism within classical narrative theory.

[5] Because, as Garner explains, a return to the title of *Illumination* "would in all probability rectify an error which has [...] misrepresented Frederic's final intention" (1977: 65), this title will be given priority here. The history of this double-title will be discussed below.

representation—emblematized by the play of iconicity and indexicality found in popular forms of painted / coloured photo-cinematography before the dominance of "naturally-coloured" media[6]—allowed for shifting expressions of fantasy and realism within modern forms of representation.

Damnation versus Illumination

Given *Illumination*'s thematic staging of cultural transitions occurring in the US and Europe as the 19th century waned, it makes sense that most scholarship on the book prioritizes its treatment of the protagonist's passage from a (pre-modern) agrarian life governed by faith in God and Protestant mores to a shifting, urban (modern) existence destabilized by competing epistemologies.[7] Theron Ware's inconclusive turn-of-the-

[6] As Fossati explains, from 1895-1930 it is estimated that 85% of all cinema is non-black-and-white (12). Although this estimate, which originates from Blair (45) according to Misek (18), might be slightly lower for films produced between the 1890s-1900s, it underscores that cinema, and photography before it, often existed in composite form. For more on the history of this pictorial hybrid in photography, see, for example, Henisch and Henisch; and Machado (forthcoming).

[7] For analyses of Theron Ware's "downfall" attributed to temptations embodied by Celia Madden (aestheticism), Father Forbes (skepticism), Dr. Ledsmar (philistinism and rational science), and Sister Soulsby (commercial fraudulence) see: Donaldson; Briggs; E. Carter; Garner (1969); Johnson; O'Donnell and Francherel; Raleigh; Suderman (1986); Williams; and Ziff. Notwithstanding the value of these critical assessments of the external forces which destabilize Ware, it is useful to recall that his complications precede his direct exposure to the flux and competition of ideas embodied by Madden, Forbes, Ledsmar, and Soulsby. In fact, it is within the "remote country" (15) of his youth where his future wife Alice imports this new awareness of modernity. As Ware recollects, "fresh from the refinements of a town", she made "everything [in his village] a hundred times more countrified than it had ever been before". "She read books"—an intellectualism later experienced in Forbes and Ledsmar; and "she played the piano"—a faculty suggesting class and artistry deployed, with tempting effect, only later by Madden. Alice also gives Ware his first experience with the trappings of class and wealth. His sentiments expressed after their marriage and his citification, but before his encounters with Madden, Forbes, Ledsmar, and Soulsby, underscore the timing of his acculturation:

> ... he admitted to himself, it would not be the same if he were to go back there [to the country] again. He was conscious of having moved along—was it, after all, an advance?—to a point where it was unpleasant to sit at table with the unfragrant hired man, and still worse to encounter the bucolic confusion between the functions of knives and forks. But in those

century "damnation" or "illumination" has prompted many investigations into this fin-de-siècle paradox. As it turns out, however, the equivocation of this double-title was simply the result of a publishing error. According to *The Critic* in 1896, confusion over the title arose because "after the final choice of *Illumination* had been made, no one remembered, until it was too late, that the American publisher had not been informed of the decision" (qtd. in Briggs 102). As a result, this quasi novel-of-manners, quasi bildungsroman was published in England as *Illumination*—the preferred, "intended title" (Garner 1977: 60)—and in the US (a day later) as *The Damnation of Theron Ware*.

When first published, the book enjoyed immediate success under both names, and publishers wished to avoid confusing buyers and dampening sales by deleting either one of them. For marketing reasons, subsequent editions often now feature both titles on the cover. "*Snarl*", another working title that we find in Frederic's papers, also has encouraged scholarly interest in the ambiguity of damnation / illumination established by the double-title, drawing emphasis to parallels that might exist between Faust / Adam / Enlightened Man / Theron Ware, etc.

Word Pictures and Illumination

Dominant attention to the apparent theme of damnation / illumination within the novel, reinforced by circumstances of publishing, has overshadowed other dimensions of *Illumination* essential to the preferred title: specifically, its associations with embellishment, imaging, lighting, and aspects of technological mediation which appear to bear on the novel's verbal pictures. In fact, historical reviews of *Illumination* often foregrounded the presence of these pictures which often frame subjects (both physical and ideational) in tacit and sometimes explicit photo-cinematographic terms. *Cosmopolitan*, for example, described the novel as "a consistent picture imbued with penetrating power" (Peck 439); the *Daily Picayune* praised it as "full of lifelike pictures" ("Recent publication"

happy days—young, zealous, himself farm-bred—these trifles had been invisible to him ... (14)

Resembling perhaps Dreiser's Sister Carrie whose attraction to increasing degrees of wealth and sophistication motivates sequential relationships with men able to satisfy this hunger (Druet, Hurstwood, Ames—each more or less eclipsing the other), Ware's transformation starts with Alice and climbs to Celia. This internal change also appears to be facilitated, as we will soon see, by new photo-cinematographic ways of thinking and seeing.

10); and the *St. James's Gazette* (1896) averred "the character painting is excellent ... painted without prejudice".

These apparently fluid notions of realism, experienced as mediated by "imbued" (dyed, coloured, painted) pictures or one "consistent" (moving) picture—lifelike, but still representational—invoked perhaps not only historical genres of realistic painting, but the so-called light-writing or "pencil of nature" of photography and cinema, both frequently painted and popular at the time.[8] *Illumination*'s pictures, which often exploit still and moving photography's ontological instability, also appear to prefigure psycho-phenomenological notions of the photo-cinematographic pioneered decades later by theorists such as Münsterberg and Baudry.[9] Frederic's relationship with visuality and background in photography and photographic editing offer valuable context to these aspects of the novel.

In 1897, a year after the publication of *Illumination*, Frederic explains his writing process as "being like a 'spectator' who followed the movements of characters at a distance [...]" (qtd. in Bennett 175). According to Frederic, "one of his greatest joys" (explains Bennett) "was to [...] sit watching people" (33). This recording of subjects from a detached point of view reflects Frederic's training in journalism and his participation in literary realism influenced by William Dean Howells (among others). It also, however, suggests Frederic's pleasure in recording movements and activities from a distance, which his experience in photography lends technological overtones.

Frederic's work as a professional portrait studio operator for half the decade preceding *Illumination* put him in direct contact with all aspects of the effects and dynamics of the photographic process. As Bennett explains:

> Until 1875 [Frederic] was to work at a series of different photographic studios learning every aspect of photography. [In one position he was trained] as an aesthetic censor, removing signs of age and unsightliness from the faces of his subjects [...]. In Boston, he continued his photographic career [...] retouch[ing] negatives [and doing] a lot of similar work [...] in the surrounding towns. (32-33)

Framing shots, immobilizing subjects, lighting the scene, and retouching its negatives to alter or remove "imperfections", Frederic knew well the complicated "reality" illuminated by film and its capacity to actualize

[8] See, for example, Talbot's *The Pencil of Nature* and Root's *The Camera and the Pencil: Or, the Heliographic Art*.

[9] This is not to say that Frederic's *Illumination* shares Münsterberg's belief in film as a tool for moral improvement, or identifies with Baudry's ideological position.

fantasies. His emphasis within *Illumination* on looking as a photo-cinematographic analogy (and vice versa) also typifies a sense of visuality piqued in the late-19th century. As Richard Abel reminds us, prior to 1907, cinema often was considered an extension or derivative form of photography, just as it had been at the 1900 Universal Exposition in Paris (xv). Articulating this historiography more specifically, André Gaudreault in fact argues that early cinema is not "cinema" at all, but its own genre of popular moving photography ("kine-attractography" [1890-1910]). This form of representation was contemporary with Frederic's *Illumination* and recalls that some of the earliest cinematic projections were surrounded by photographic frames.[10]

The popularization of "recording" everyday life as images, decontextualized by the framing edges of viewfinders, negatives, prints, and screens, appears to inform Frederic's diegetic tracking and freezing of characters and scenes. Just as he "followed the movements" of his imaginative subjects at a distance, *Illumination*'s characters and we as readers often encounter pictures (or verbal-photographs) which aspire to realism through their (figurative) photo-cinematographic mediation. This medial and ontological situation appears to inspire an aspect of Frederic's narrative / descriptive technique and to ground a central conflict within *Illumination* (discussed below).

As André Bazin famously argued almost a half-century after *Illumination*, "No matter how fuzzy, distorted, or discolored, no matter how lacking in documentary value the image may be, it shares, by virtue of the very process of its becoming, the being of the model of which it is the reproduction; it *is* the model" (8). Because photography appears to bear the traces of its referents and thus a measure of indexical truth, even filtering, imaginative processing, which might destabilize its iconicity can fail to undermine its fundamental purchase on reality.[11] No matter its effects, as Emerson explained within the context of photographic portraiture, "[t]he artist stands aside *and lets you paint yourself*" (qtd. in Trachtenberg 1989: 23, emphasis added). As this terminological ambiguity here demonstrates, however, the realism of photography can to some

[10] For more on the periodization of film during this era, see Brewster (66-75).

[11] Similar to Bazin, contemporary scholars such as Trachtenberg also have argued that "resemblance, likeness, [and] verisimilitude" are misapplied in photographic discourse because the photograph and the model are of the same "identity" (a word that he borrows in this context from Poe); the photographic process "reproduces" the model (1992: 187). This popular conception of "photography" arguably still is relevant today despite the proliferation of digital imaging and editing technologies. For more on this contemporary debate see, for example, Elkins.

extent allow for the manufacturing of an "un-manufactured" self. *Illumination* suggests that if this model of realism should be adopted by the mind such that it starts to perceive its own images in photo-cinematographic terms, fantasy and truth can slip and conflate in ways which parallel representation on film: a "modern" possibility which appears to afflict Theron Ware and to account for an aspect of *Illumination*'s literary realism.

Framing the Photo-cinematographic

To invoke what we might understand as a type of photo-cinematographic perception, or a cognitive framework for visualization, Frederic suggests the photo-cinematographic apparatus by carefully maneuvering subjects or "beauty spots" within architectural frames.[12] These frames, which appear throughout the diegesis, facilitate the formalization of views perhaps shared by many texts which seek to integrate narrative and description through realistic motivation.[13] *Illumination*, however, plays with realistic and anti-mimetic modes of representation, embodied by the paradox of photo-cinematographic mediation, by making reference to picture planes, or framing screens, and to photo-cinematographic thinking.[14] In this way, it also points to contemporary debates between science, new skepticism, and decadence championing the fake, which Frederic represents through his relatively flat characterization: Celia Madden (aestheticism), Father Forbes (skepticism), Dr. Ledsmar (philistinism and rational science), and Sister Soulsby (fraudulence).[15]

[12] 19th-century "beauty spots" were vantage points from which picturesque views could be attained. They prefigured views which we might commonly associate today with picture postcards.

[13] For more on methods for integrating "description" and "narrative"—concepts, recall, not necessarily easy or even possible to distinguish (Genette; and Riffaterre) —see, for example, Cobley; Nünning; and Wolf and Bernhart (2007).

[14] For more on recent theories of anti-mimetic or antirealist narrativity, see the "unnatural" narratology of Alber and Heinze; Alber, Iversen, Nielsen, and Richardson; and Richardson.

[15] Coale gets closer to the importance of Frederic's use of word pictures when he comments that Frederic's "pictorial and cinematic prose buttresses the communal and social vision, and accounts for the realistic texture of the story" (34). Frederic's pictorial effects, however, play a larger and more complicated role in the novel.

An example of this reference to photo-cinematographic thinking and paradox occurs midway through the novel. As Theron Ware stands looking through a window at Brother Soulsby gardening, jealousy and indignation strike him. The framed image of Soulsby evokes Ware's suspicion of Levi Gorringe, who earlier had purchased exotic plants for Alice, Ware's wife. Frederic writes "As if his mind had been a camera, Theron snapped a shutter down upon this odd, unbidden idea, and turned away from the window" (145). According to this peculiar simile, it appears that Ware's mind is always "filming": the shutter of his perceptual faculties is always open and illuminating the film plane of his mind. When confronted with a disturbing mental picture of Gorringe and Alice romantically together, Ware appears to stop "filming" Soulsby, whose reality-picture (framed by the window) had triggered the mental one.[16] In effect, he closes the film shutter, which had admitted the idea (another play on "illumination"), and turns away from the window. This window then frames the scene for the reader (as a picture within a picture) in explicitly photographic terms.

Later we experience language similarly associative to this type of photo-cinematographic recording when Theron Ware "escaped for some hours from the burden of work and *incessant observation* ... and walked alone in the woods. The scene upon which he turned his back was one worth looking at" (227, emphasis added). Frederic then provides readers with an elaborately framed picturesque view which Ware would have enjoyed (as we the readers are suggested to enjoy) had he not taken a break from (perhaps filmic) observation.

Frederic presents other transformations of the story world into explicit pictures which also appear to experiment with conventions of mimetic / anti-mimetic representation through suggestions of photo-cinematographic mediation. For example:

> The sight of these vulnerable Fathers in Israel was good to the eyes, conjuring up, as it did, pictures of a time when a plain and homely people had been served by a fervent and devoted clergy [...]. These pictures had for their primitive accessories log-huts, rough house implements, coarse clothes, and patched old saddles which told of weary years of journeying [...]. (3)

[16] One could argue that it is not necessarily the "framed image-ness" (so-to-speak) of Soulsby's gardening that has anything to do with the "illumination" of Alice's putative affair, but the gardening itself. The prevalence of Frederic's diegetic framing within *Illumination*, however, suggests otherwise. Frederic makes clear that the power of the image (here strengthened by the use of the window frame) is central to the novel.

This passage, explicitly focalized through a diegetic "observer" (1), uses the presence of "vulnerable Fathers" to invoke "pictures of a time"—a phrase which seems initially only to connote "memories"—but which Frederic then literalizes as a moving picture in implicitly photo-cinematographic terms: "These pictures had for their primitive *accessories* [like studio props] log-huts, rough house implements, [etc.]". Similarly, later in the story, Ware focalizes Brother Pierce's face which likewise slips or transforms into a picture. Confronted with "Brother Pierce's hard and colorless little visage [recalling perhaps a Daguerreotype]", Ware remarks "*Its* little eyes were watching him ..." (26, emphasis added).

Due to these and other examples of explicit pictorialization and framing, which occur early in the novel, other instances of framing throughout *Illumination*, including those which involve windows, doors, and even items of clothing, suggest similar photo-cinematographic qualities. For example, on page one, Frederic depicts "faces framed in bonnets or juvenile curls". He later then appears to take a verbal "snapshot" of Alice when, as "she thrust her under-lip a trifle forward out of its place in the straight and gently firm profile" (12), a favourable angle appears to suggest it.

In another example, Ware looks out over a garden cluttered with refuse and recognizes "it was pleasanter to lift the eyes, and look across the neighbors' fences to the green, waving tops of the elms on the street beyond" (13). He continues:

> How lofty and beautiful they were in the morning sunlight, and with what matchless charm came the song of the robins, freshly installed in their haunts among the new pale-green leaves! Above them, in the fresh, scented air, glowed the great blue dome, radiant with light and the purification of spring. (13)

Theron Ware then "lift[s] his thin, long-fingered hand, and passe[s] it in a slow arch of movement to comprehend this glorious *upper picture*" (13, emphasis added). By tracing his hand from side-to-side across this view, Ware frames a *composition* and then crops this "upper picture" from the lower (un-picturesque) debris-strewn yard. In doing so, he transforms a contextualized perception into a sundered "glorious picture" that he now is able to read as whole. Ware goes on to say, "What matter anyone's idea of hell when we have that to look at [...]" (13). The idealized "reality" of this upper "picture" erases unpleasant truths and is able to circumvent theological

dangers. Through the vision of Theron Ware, readers experience this problematic selective framing of reality.[17]

Theron Ware's inability to negotiate the seductive paradox of mental, photo-cinematographic images appears to be an aspect of his characterization, a source of conflict in the plot, and a way to motivate literary "effect" or spectacle which is reinforced by the title of *Illumination*.[18] For Ware, as fantasies and goals share a common place in the mind conceived as a camera or a framed (moving) photograph, they seem to attain a reality and plausibility which, despite their apparent realism, cannot escape the realm of private vision.[19] Gratified by the fantastic reality of the framed image and frustrated by its imperfect translation to life beyond it, Ware finds solace throughout the story by withdrawing to a fetishized, photo-cinematographic space.

On the first page of the novel, for example, Frederic frames a religious congregation who in turn frames "every eye upon a common objective point". On the last page of the novel, Frederic repeats this phrase (and frame) to reinforce its thematic significance: Ware, having given up his religious post, fantasizes about being in front of a secular audience that morphs into "attentive faces [...] admiringly bent upon" him as "a common object of excited interest" (344). His desire to be the cynosure of an audience, the centred "common object" of a picture cropping out the rest of the world, resonates with his experience of picturing throughout the book: the more he indulges in visually-conceived fantasies, the more he appears to unconsciously construe life in photo-cinematographic terms, and the more life appears framed for consumption: a condition which we the readers are perhaps also encouraged to encounter through Frederic's many framed heterodiegetic pictures.[20]

Ware, and we the readers, are encouraged to experience photo-cinematographic depictions such as the powerful figure of Father Forbes

[17] See Boime for a broader contextualization of what might be understood as Ware's "magisterial gaze" and its associations with notions of manifest destiny within US landscape painting during this period. See also Carrington on Ware's "vision."

[18] Through the title of *Illumination*, Frederic to some extent "advertises" its pictures. In its earliest period, cinematic exhibitions also promoted films not primarily or solely by their content, but by highlighting the novelty of its projection apparatus.

[19] This notion perhaps presaged Baudry's thesis that cinema's nearness to psychological processes—cinematic images being roughly analogical to mental images—might impact psychic constitutions.

[20] Refer to Eggers for a more detailed investigation of the nature of this narrative perspective within *Illumination*.

"darken[ing] the outer doorway [...] standing in the doorway with an uplifted hand" (41-42), and MacEvoy's last rites composed, and visually backed, by the frame of a "closed door" (42). We see Theron Ware illuminated and "blinking at the bright light [...]" as he "gains the outer doorway" (43) and then remains on "the doorstep" (44). We get snapshot-like portraits of Alice framed as she "open[s] the door from the kitchen, and put[s] in her head [...] with a correcting twinkle in her eyes" (62). And later again as she "puts her head out the window [...] watering pot and broom in hand" (recalling perhaps those pictorial *accessories* mentioned above) (269). Frederic positions Father Forbes's servant in the doorway so that she "stands in black relief against the radiance of the hall-way [...]" (64). Ware also at one point faces "a great window" where he could "vaguely trace [...] some sort of picture on the window" (77). For no other apparent reason than to reinforce this thematic of looking, Frederic also positions Ware "by the window" (115) in the office of Gorringe, who then also, in turn, "look[s] out through the window at the buildings opposite" (119)—buildings which do not subsequently factor into the plot. This frequent attention to looking perhaps suggests more broadly the influence of new forms of emerging visual culture during this period, which might have reinforced Frederic's mimetic / anti-mimetic experimentation.

Moving Pictures in Visual Culture

Although William Lincoln's "zoopraxiscope" (patented in 1867) and a host of other pre-cinematic devices allowed spectators to watch drawings or photographs as "primitive" motion pictures,[21] it is not until the Lumières's invention of the more portable motion-picture camera in 1895 (the year before *Illumination* is published) that moving pictures as "cinematic attractions" began to be shared by early cinematic audiences.[22] Accompanying enthusiasm for this new "objective" mechanical

[21] Other devices include the phenakistiscope, the chronophotographic gun, and the Kinetoscope.

[22] The concept of the cinematic "attraction", adapted and developed in large part by Tom Gunning and André Gaudreault from Eisenstein, applies to the predominant address of early cinema, or "kine-attractography" (1890–1910) (Gaudreault 2011), before the rise of longer story films (c. 1906–1907). In the attraction, display or "showing" takes precedence over so-called diegetic telling, temporal progression, and "narrative absorption" (Gunning 1986). For more on Gunning's articulation of the attraction, see Gunning (1989); see also Strauven (2006); and Musser (1994) for revisions of this theory.

transcription of moving reality, monochrome images—moving or still—also ominously could reflect death and the impassive discourse of science depriving the body or nature of its spirit or essence.[23] Gorky's now often-quoted reaction to the early cinematic image, which for him carried "a warning, fraught with a vague but sinister meaning that makes your heart grow faint" (qtd. in Leyda 408), spoke to this anxiety. For many, additions of colour within photography and cinema during this era could offer a symbolic material able to function as a mediated counterforce to the indifference of the camera, its neutralized "operator", and the apparent lifelessness of its machine-made products. This colouration, often performed by women, also could mollify broader experiences of industrialization which the purported objectivity of photo-cinematic technology, and its alienating images, was prone to invoke.

The tasking of generally unattributed colouration to women within 19th-century popular photography, as within cinema, in part began with the wives of the first photographers skilled in the painting of miniatures. As a result, hand-applied colour within photography—and later within cinema—could inhere a feminine "touch" which could insinuate signs of feminine gesture, authorization, sensuality, mercurialness, morality, domesticity, forms of art and craft, nostalgia for pre-industrial industry labor practices, "life", and so forth.[24] Mid-19th century photographic painting manuals,[25] as well as late-19th century trade periodicals and critical commentary on cinema, often refer to or imply the "feminine" tactility of colour within these media, or added colour's indirect channeling of feminine "energies". The females responsible for these actual additions of colour for the most part remain anonymous, much as the composite status of photography and cinematography before the advent of "natural colour" film remains mostly marginalized.[26] This historical gap becomes especially relevant to considerations of the nature of photo-cinematographic "pictures" within *Illumination* and their tacit and explicit uses of colour. It also bears on added colour's relations to the

[23] Newhall underscores this concern over missing color within early photography (96).

[24] For more on the politics of this "touch," see Machado (2010).

[25] See Snelling, for example, for guidelines on gender-specific colour codes in tinting (137-138).

[26] See Yumibe; and Misek for their recent valuable attention to this composite form. See also Berriatúa; Dalle Vacche and Pierce; Everett; Hanssen; Usai; and Gunning (1995).

surfaces and "machinery" of life (i.e., inner-workings, organization), a word frequently found within *Illumination*.[27]

The early 1890s also experienced excitement over new wax-cylinder audio recording techniques, the "photo-documentary" work popularized by Jacob Riis, and the innovation of relatively inexpensive, portable, mass-produced cameras which could expose and immortalize new aspects of "reality" caught by the snap-shot: the informal, unprepared, in-between expressions, gestures, and moments which up to this point had largely remained fugitive or poorly staged within the photographic studio. By the mid-1890s, no longer were certain visual and auditory moments necessarily transitory. With this relative democratization of recording came new decisions regarding the framing of "views" of the world. Photo-cinematographic experimentation within Frederic's *Illumination* spoke to the pleasures and dilemmas involved in this relativism, their intersections with various systems of thought, and some of the questions involving the mediated status of realism within mimetic / anti-mimetic literature being debated at the time.[28] This latter issue suggests an area for development within contemporary narrative theory which briefly can be introduced here.

Media-conscious Narratology

Building on early systematic approaches to description (such as Lopes), including theoretical extensions of the concepts of narrative and description beyond (exclusively) verbal media (such as Chatman 1978; 1990), recent narrative theory has offered elaborate typologies and poetics of description, as well as attention to its range of functions and sources of narrative motivation. Nünning's analytical framework for description, which articulates levels of inquiry which allow for "intratextual and intertextual / intermedial" aspects of description, as well as "degree of self-reflexivity", underscores a valuable area of development common to most postclassical approaches to description (110-111).[29]

[27] The year 1895 also marked Wilhelm Conrad Röntgen's discovery of X-rays, and the continuing popularity of the "science" of phrenology which, much like X-rays, promised access to interior information. During this era, portrait photography also proved a useful means to create illusions of elevated social status based on the notion that surfaces could reveal "essential" aspects of character.

[28] For more specifically on relativity within *Illumination*, see S. Carter.

[29] We should include within this postclassical designation the foundational work of Bakhtin, whose concept of dialogism explained the inevitability of "contextual overtones (generic, tendentious, individualistic)" in language, arguing: "Each word

Aspects of description such as self-reflexive metanarrative commentary, as well as intermediality, however, often are localized to studies of avant-garde or postmodern fiction, such as those undertaken by the "unnatural narratologies" of Brian Richardson and the Hamburg narratologists.[30] Or, they can be restricted to comparative analyses of artifacts bearing related content, such as cinematic adaptations of novels and paintings, pictorial versions of poems, and poetic / ekphrastic versions of pictures.[31] Within this context, the topic of remediation, "the process by which media absorb each other as they evolve" (Petho 1), has been given less attention. Pragmatic assumptions underpinning contemporary iterations of transmedial narrative theory—informed by cognitive approaches to narrativity and story worlds—in part seem to account for this disparity.

According to dominant cognitive approaches, formulated through the influential work of theorists such as David Herman (2011; 2002) and Marie-Laure Ryan (2005; 1991), and the "natural" narratology of Fludernik, narratives reflect projections of "possible worlds" which derive inherently from readers's knowledge of the actual worlds which they inhabit. Ryan, for example, explains this pragmatic / semantic interaction through her "principle of minimal departure" by which readers make "*only* the adjustments" to these real-world projections as "dictated by the text" (1991: 51, emphasis added). Questions regarding the virtual *medium* or *media* of which a story world might be constituted during the process of reading, however, appear to factor less into the pragmatics of this scenario; unless a narrative in some way directs or cues readers to construct a story world through, for example, the elements of painting (by way, perhaps, of ekphrasis), the possible worlds visualized by readers are assumed to take the apriori form of unmediated realism: a more-or-less transparent "version" of reality.

Based on "extra"-textual generic and aesthetic conventions, dominant forms of visual culture, and the decisions of readers, story worlds however

tastes of the context and contexts in which it has lived its socially charged life" (293).

[30] For more on these narratologists, see the online unnatural narratology project: unnatural narratology.projects.au.dk/narrativeresearchlab/unnatural/

[31] For a useful overview of the historical evolution of definitions of ekphrasis, see Klarer. Refer also to interart comparisons which have provided significant historical and generic insight into the mutual reinforcement or antagonism of "sister arts", understood by scholars such as Mitchell as a struggle for dominance between images and words, or by Gaudreault and Marion as an historiographical process by which new media come into being. See also Hagstrum on literary pictorialism.

might be constituted by any number and combination of media (such as drama, painting, photography, and cinema) which may not be explicitly trigged by a text. By way of Horace's famous *ut picture poesis*, for example, readers might experience or "enact" (Collins) verbal pictures and narratives as "paintings" (or vice versa), or attempt to restrict them through notions of medium specificity (such as Lessing's 18th-century aesthetic revision). In the same way, writers and artists may attempt to reinforce mediated experiences of story worlds through various semiotic effects. While cognitive and "natural" models of narrative theory account for cultural dimensions which may inform a reader's pragmatic situation, a more media-conscious narratology might allow for further reconstructions of historical modes of visualization, and better account for the always-emergent dimensions of reading which recourse to realism-as-unmediated may render as aberrant.

Recent transmedial approaches to narrativity, which arguably might best serve to articulate these medial possibilities, still seem to reflect limitations based on pragmatic assumptions grounded in cognitive theory. Werner Wolf's useful synthesis and refinement of recent models, for example, argues for "a transmedial, cognitive and prototypical reconceptualization of narrativity and the use of a flexible concept of 'medium' (145)". His emphasis on "the transmedial nature of narrativity as a cognitive frame" arguably provides access to narratives available within "ever 'remoter' media and genres" (145).[32] The extent to which, however, the mediation of story worlds themselves might be governed foremost by culturally-specific and otherwise always "open" pragmatic scenarios is a topic which seems in need of further elaboration.

Illumination provides a useful example within this context for consideration. The book references photo-cinematographic experiences of perception and memory within characters, motivates focalized and non-focalized (heterodiegetic) descriptions of the story world through a conspicuous use of frames whose ambivalent architectural / pictorial functions violate the autonomy or naïve realism of that world, and translates elements of the story world into pictures which can lay bare their

[32] According to Wolf, who builds on Ryan (2005), "medium is a conventionally and culturally distinct means of communication; it is specified not only by technical or institutional channels (or one channel) but also and primarily by its use of one or more semiotic systems to transmit its contents, in particular within the public sphere; according to the nature and format of their constituents, different media have different capabilities for transmitting as well as shaping narratives" (166). See also Heusser, Fischer, and Jucker for recent constructions of media / intermediality.

mediation. Even without these explicit textual cues, however, *Illumination*'s historical situation within the expanding visual culture of the last decades of the 19th century arguably suggested a variety of experiences of "realistic" verbal picturing according to different media and their associated notions of realism.

By the mid-1890s, for example, the mediated "truth" value of painting still could rival photography and then early cinema for realistic primacy. The novel's uncertain cultural status, which led naturalists, realists, veritists, and impressionists such as Émile Zola (1893), William Dean Howells (1892), Henry James (1884), Hamlin Garland (1894), and others to assert differing theoretical alignments between the novel and other forms of "realistic" representation—such as photography and painting—also served to underscore the uncertain ontology of verbal pictures / picturing during this era.[33] Within this context, *Illumination*'s undisguised staging of disparate approaches to internal and external life, which extended to Frederic's own hybrid use of competing literary models such as Romanticism (Hawthorne), Realism (Howells), and Naturalism (Zola)[34] might also be seen as incorporating other popular "effects" of variety, familiar from contemporary theatrical and early-cinematic programs, which allowed for aesthetic clashes and less-constrained and singular modes of narrative experience.[35] *Illumination*'s use of diegetically-framed photo-cinematographic images suggests an attempt to adapt narrative and descriptive technique to reflect this shift toward modern experiences of hybrid visuality, and the anxieties and pleasures inherent in the reconfigurations which these new possibilities arouse. It also points to an area of possible development within postclassical narratology which better foregrounds the medial dimensions of visualization.

[33] Zola, for example, argued that the naturalist writer should be like a "photographer" who records facts and then "interprets" "phenomena" (7); James expressed an "analogy between the art of the painter and the art of the novelist" which is "complete" (378); Howells suggested that the realist should be "more photographic than painterly" (11); and Garland, in his veritism often aligned with impressionism, advocated for contextual realism inflected by the "perceptive power of the human eye" (104)—a sentiment often also shared by Crane throughout his fiction and non-fiction.

[34] Refer to Woodward for more on the source material of *Illumination*.

[35] From cinema's inception through about 1903, "attractions" consisting of loosely-integrated combinations of single-shot films, slides, stage acts, etc. which foregrounded the appeal of discursive variety, were frequently presented by exhibitors and lecturers. For more on these cinematic programs, see Musser (1990).

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