We are inviting IDEALS users, both people looking for materials in IDEALS and those who want to deposit their work, to give us feedback on improving this service through an interview. Participants will receive a $20 VISA gift card. Please sign up via webform: https://forms.illinois.edu/sec/4069811

Wallpapering the novel: economics, aesthetics, and the realist home

Stein, Faith

Use this link to cite this item:
http://hdl.handle.net/2142/46853

Files in this item

<table>
<thead>
<tr>
<th>Files</th>
<th>Description</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>application/pdf</td>
<td>(no description provided)</td>
<td>PDF</td>
</tr>
<tr>
<td>Faith_Stein.pdf (1MB)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Description

Title: Wallpapering the novel: economics, aesthetics, and the realist home

Author(s): Stein, Faith

Director of Research: Murav, Harriet

Doctoral Committee Chair(s): Murav, Harriet

Doctoral Committee Member(s): Courtemanche, Eleanor; Sobol, Valeria; Bray, Patrick

Department / Program: Comparative and World Literature

Discipline: Comparative Literature

Degree Granting Institution: University of Illinois at Urbana-Champaign

Degree: Ph.D.

Genre: Dissertation

Subject(s): nineteenth-century novel
Realism
French literature
English literature
Russian literature
Victorian culture
Honoré de Balzac
Elizabeth Gaskell
John Ruskin
Lev Tolstoy
material culture
Debates about realism Edit. Despite the seeming straightforwardness of the realist position, in the history of philosophy there has been continuous
debate about what is real. In addition, there has been significant evolution in what is meant by the term “real”. The oldest use of the term comes
from medieval interpretations and adaptations of Greek philosophy. Scottish Common Sense Realism is a school of philosophy that sought to defend
naïve realism against philosophical paradox and scepticism, arguing that matters of common sense are within the reach of common understanding
and that common-sense beliefs even govern the lives and thoughts of those who hold non-commonsensical beliefs. Simon R Frost. This study shows
how aesthetics and economics have been combined in a great work of literature. Widely acknowledged as one of the great English novels,
Middlemarch was published at a time which saw the emergence of a commodity-based culture. Frost examines the history of Middlemarch’s
composition and publication within the context of Victorian demand, then goes on to consider the interpretation, reception and consumption of the
book. Reader experience and rival publications are explored alongside a ‘commodity reading’ of the novel. The study will be of value to sc