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Titolo	The Nineteenth-Century Novel and the Pre-Cinematic Imagination : Fragmentation, Animated Movement and the Modern Episteme / / by Alberto Gabriele
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Nota di contenuto	1: Introduction -- 2: Traces and Origins, Signs and Meanings: Analogy and the Thaumatrope in Melville's <i>Pierre, or, the Ambiguities</i> -- 3: The Portraiture of Modern Life: Dioramas, Phantasmagorias, Daguerrotypes and the Unweaving of Narrative and Textuality in Hawthorne's <i>House of the Seven Gables</i> -- 4: Precinema and the Visualization of Nineteenth-Century Realism: Balzac -- Precinema and the Visualization of Nineteenth-Century Realism: Eliot -- 5: Conclusion.
Sommario/riassunto	This book fills a gap in existing scholarship on the history of the novel in relation to visual culture by discussing the visual fascination that novelists such as Nathaniel Hawthorne, Herman Melville, Honoré de Balzac and George Eliot show for several types of pre-cinematic spectacle. It also identifies a so far neglected aspect of novel theory that nineteenth-century authors elaborated by incorporating suggestions from pre-cinematic visual spectacles. By shedding light on forms of visuality that were not entertained by the dominant aesthetic modes of painting and photography, <i>The Nineteenth-Century Novel and the Pre-Cinematic Imagination</i> argues that the presence of

nineteenth century pre-cinematic optical illusions in works of fiction redefines the notion of mimesis as animated movement and points to a continuity between pre-cinema, the literary imagination and the structures of knowledge production of the modern episteme. Alberto Gabriele is the author of *Reading Popular Culture in Victorian Print: Belgravia and Sensationalism* (2009) and *The Emergence of Pre-Cinema: Print Culture and the Optical Toy of the Literary Imagination* (2016). He also edited *Sensationalism and the Genealogy of Modernity: A Global Nineteenth-Century Perspective* (2017). He has previously been a Macgeorge fellow at the University of Melbourne, Australia. .
