#### Contents

#### Introduction 1

The Argument: Observation, Sympathy and Point of View 1 Synchronic Theories of Point of View: Some Terms and Concepts 12 Diachronic (Historical) Theories of Point of View 21 A Fresh Approach: Point of View as Second-Order Observation 35

Chapter 1: The Fall of a Transparent World 41

### 1.1 Observing 1800 41

The Empiricist Paradigm and the Camera Obscura 43 Interpersonal Observation: Sympathy 48 Sensibility and Puritan Self-Examination 51 Observation According to Gender and Race 54 Imagination and Theatricality 57 Panopticism and Skepticism 62

1.2 The Rise of the Novel in England 65
Defoe and Conversion Narrative 70 Richardson and Familiar
Letters 74 Fielding and the Epic Style 79 Limits of Transparency: Sterne
and Godwin 83

1.3 American Fiction 1800 90 Republicanism, Religion and Sentimentality 92 "Treacherous Heart": Susanna Rowson's Charlotte Temple 96

1.4 Hannah Webster Foster's *The Coquette* 104
The Elizabeth Whitman Mystery 104 The Feme Covert 107 Reason,
Sentiment and Sensibility in The Coquette 112 Fancy, Art, Fiction 114
Expelled from the Garden 116



# 1.5 Charles Brockden Brown's *Arthur Mervyn* 120 Brown's Notion of Authorship 121 Arthur's America 125 Arthur Mervyn as Portrait of the Artist 127 Arthur's Mysterious Universe 131

1.6 Summary: Narrative 1800 136

#### Chapter 2: The Plastic Power of the Human Eye 141

# 2.1 Observing 1850 142

The Division of the World: Phenomena and Noumena 144
Temporality: the Retinal Afterimage 147 Quantitative Studies,
Physiology, and the "Science of Man" 149 Panorama and Diorama 151
The Daguerreotype and Romantic Painting 153 Binocularity 158 The
Division of Personality: Psychology and the Unconscious 159 Sexuality,
Delicacy, Gender, and Race 165 The Shock of "the Real" 169

- 2.2 Romantic Aesthetics and Reflectorization in Romantic Narrative 171
  The Idea of Aesthetics 172 Romantic Narrative, Latency and
  Reflectorization: Jane Austen 177
  - 2.3 The American Scene: Transcendentalism and Popular Genres 187
    Ralph Waldo Emerson and the Transcendentalists 188 "Beneath the
    American Renaissance" 194
  - 2.4 Narrators as Victims, Narrators as Madmen: E.A. Poe 206"The Sphinx" 207 "Eureka" 210 "The Thousand-And-Second Tale of Scheherazade" 212 "The Tell-Tale Heart" 214
    - 2.5 Vexed Images, Dual Voices: Nathaniel Hawthorne 217Hawthorne's Duplicity 218 The Scarlet Letter 223
      - 2.6 The Authority of Perspective: Herman Melville 232 Moby-Dick 235 "Benito Cereno" 239

2.7 Aesthetics 1850 246

# Chapter 3: Absolute Insulation, Irreducible Pluralism 251

# 3.1 Observing 1900 254

Era of Capitalism— Era of Science—Era of Sociology 255 Experiment and Experience 264 Conspicuity—Obscurity: Consumer, Designer, Performer, Spy 270 "Il faut être de son temps": Photography and Painting 278 Practical Inter-Subjectivity 288 Double Consciousness 293 A Radical Philosophy of Point of View 294

3.2 Experimental Moralists: Observation, Experience and the Realist Project 299

The Realism War: Morality, Science, Society and the Struggle for Authority 300 A Multitude of Fault Lines: The Coming of Age of the Novel 307 Double Exposure: The Realist Project in America 312 Realism and Its Discontents: Dynamization, Fragmentation, Interiorization and Exteriorization 320

3.3 Learning to Observe: *The Portrait of a Lady* 328 Isabel's Dreams 334 Isabel's Wake 342

3.4 Obsessive Vision: *The Sacred Fount* 348
Unreliable Narration Revisited 350 Scientist, Detective, Artist, Madman,
Vampire 353

3.5 Consciousness Charged to the Brim: *The Wings of the Dove* 357 In the Line of Vision 358 Maud: A Grand Natural Force 362 Kate: The Property of Somebody Else's Vision 364 Milly: Living by Option, by Volition 366 Densher: Consciousness Charged to the Brim 370

3.6 Point of View 1900 374

Works Cited 383

Index 409