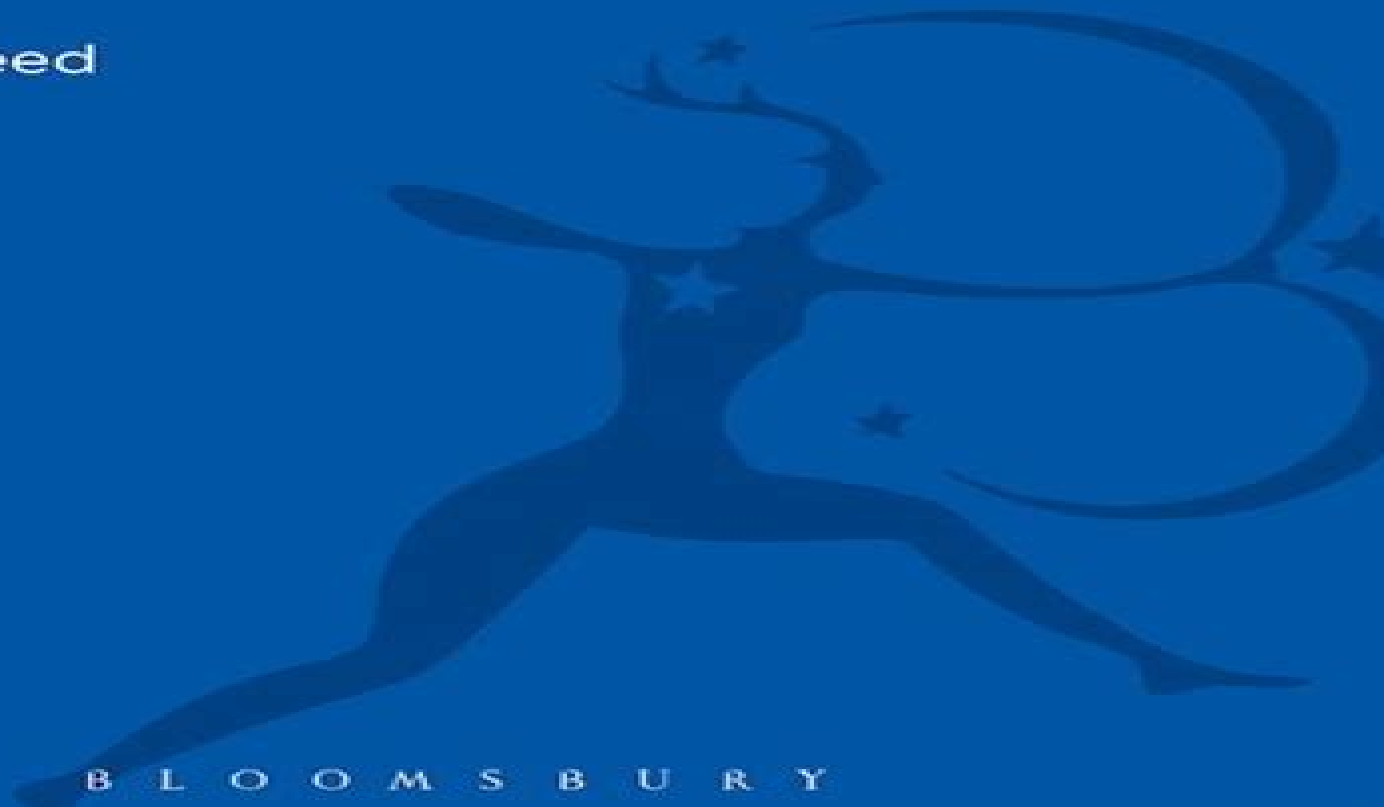




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SIR WALTER SCOTT: LANDSCAPE AND LOCALITY

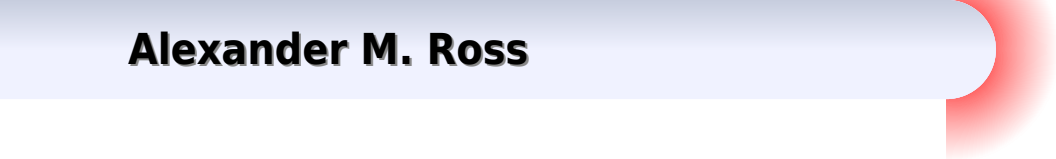
James Reed



B L O O M S B U R Y

Sir Walter Scott Landscape And Locality

Alexander M. Ross



Sir Walter Scott Landscape And Locality:

Sir Walter Scott: Landscape and Locality James Reed, 2014-01-13 Scott was the first British novelist to discover in landscape a literary as well as a pictorial medium an insight which he exploits to powerful effect in his Scottish novels Mr Reed's book breaks new ground by demonstrating the originality of Scott's landscapes in which romantic nature takes its place in a realistic context of people history architecture and traditions The author shows how as poet and novelist Scott explores the notion of place to a depth where it operates not merely as dramatic background but as a force which shapes and directs the minds of its inhabitants This study adds a new dimension to the understanding of Scott's work **Space and**

Narrative in the Nineteenth-Century British Historical Novel Tom Bragg, 2016-03-31 Demonstrating that nineteenth century historical novelists played their rational trustworthy narrators against shifting and untrustworthy depictions of space and place Tom Bragg argues that the result was a flexible form of fiction that could be modified to reflect both the different historical visions of the authors and the changing aesthetic tastes of the reader Bragg focuses on Scott William Harrison Ainsworth and Edward Bulwer Lytton identifying links between spatial representation and the historical novel's multi generic rendering of history and narrative Even though their understanding of history and historical process could not be more different all writers employed space and place to mirror narrative stimulate discussion interrogate historical inquiry or otherwise comment beyond the rational factual narrator's point of view Bragg also traces how landscape depictions in all three authors works inculcated heroic masculine values to show how a dominating theme of the genre endures even through widely differing versions of the form In taking historical novels beyond the localized questions of political and regional context Bragg reveals the genre's relevance to general discussions about the novel and its development Nineteenth century readers of the novel understood historical fiction to be epic and serious moral and healthful patriotic but also universal Space and Narrative in the Nineteenth Century British Historical Novel takes this readership at its word and acknowledges the complexity and diversity of the form by examining one of its few continuous features a flexibly metaphorical valuation of space and place **The Regional Novel in Britain and Ireland** K. D. M. Snell, 1998-12-10 The Regional Novel In Britain and Ireland 1800 1990 will be of interest to literary and social historians as well as cultural critics **The Imprint of the**

Picturesque on Nineteenth-Century British Fiction Alexander M. Ross, 2006-01-01 Despite the negative criticism directed at its sentiment its heartlessness its superficiality the picturesque remained in both art and fiction of Victorian England a mode of seeing that even the greatest of the artists and novelists relied upon from time to time so that their viewers and readers could rejoice in the instant recognition of place and character distinctly limned and sometimes subtly enough to elicit sympathy Preface After briefly tracing the development of the theory of the picturesque in the eighteenth century writings of William Gilpin Sir Uvedale Price and Richard Payne Knight and examining how nineteenth century novelists accommodated aesthetic theory to the practice of fiction Ross focuses on the use of the picturesque in the works of

Sir Walter Scott Charlotte Bronte Charles Dickens George Eliot and Thomas Hardy The persistence of the picturesque through novels ranging from Waverley to Jude the Obscure and in writers like Dickens and Eliot who had little respect for its conventions attests to its strength and attraction in nineteenth century literature Transatlantic Stowe Denise Kohn, Sarah Meer, Emily B. Todd, 2009-11 Blending historical and cultural criticism and drawing on fresh primary material from London and Paris Transatlantic Stowe includes essays exploring Stowe's relationship with European writers and the influence of her European travels on her work especially the controversial travel narrative Sunny Memories of Foreign Lands and her Italian novel Agnes of Sorrento Jacket The Science of Aspects Patricia M. Ball, 2014-01-13 There is a science of the aspects of things as well as of their nature if this dictum of Ruskin is central to his aims in Modern Painters it points also to the remarkable affinity of creative effort to record and to interpret the natural world that links him with Coleridge at the beginning and with Hopkins in the latter half of the nineteenth century But the three writers stand in no simple relation of mere sequence and in this essay which continues the exploration of the Romantic and Victorian imagination begun in her previous book The Central Self Dr Ball follows the complex interrelationships clash and resolution of ideas by which a profound shift in nineteenth century creative vision was effected The notebooks and diaries of the three writers together with the literary work that grew out of or paralleled this material form the foundation for this illuminating essay but Dr Ball's enquiry is necessarily wide ranging and branches into such wider questions as the whole critical theory of the pathetic fallacy and the influence on Coleridge Ruskin and Hopkins of contemporary science and the visual arts *Mid-Victorian Studies* Geoffrey Tillotson, Kathleen Tillotson, 2014-01-13 This collection of lectures broadcasts reviews and articles several of which have not previously been published embraces many aspects of the English literary scene in the middle of the nineteenth century Though various in origin the collection has this unity it has been the constant concern of its authors for many years that the great and lasting contribution of the mid Victorian period to our literature should be fully vindicated and its appraisal based upon secure foundations of critical scholarship The book has moreover an obvious connection with the volume on the mid nineteenth century which the Tillotsons are preparing for the Oxford History of English Literature though the items included here are not samples of that history but rather milestones or halting places in the several ways that lead towards it There are important studies of Carlyle John Henry Newman Tennyson Clough Matthew Arnold and George Eliot These however represent only one side of the book's interest for there are accounts of writers famous in their day as Harriett Mozley and Charlotte M Yonge but since the cross currents at work in the period notably Writers and Readers in 1851 which vividly convey much of the quality of the momentous years in which so many masterpieces were produced At several points indeed the volume demonstrates that the truth about the literature of the nineteenth century in distinction for the most part to that of earlier centuries may be recovered complete **Victorian Novelists and Publishers** J. A. Sutherland, 2014-01-13 Introduction Part One The Novel Publishing World 1830 1870 1 Novel Publishing 1830 1870 2 Mass Market and Big Business

Novel Publishing at Midcentury 3 Craft versus Trade Novelists and Publishers Part Two Novelists Novels and their Publishers 1830 1870 4 Henry Esmond The Shaping Power of Contract 5 Westward Ho A Popularly Successful Book 6 Trollope Making the First Rank 7 Lever and Ainsworth Missing the First Rank 8 Dickens as Publisher 9 Marketing Middlemarch 10 Hardy Breaking into Fiction Notes Index The Novels of Thomas Hardy Penelope Vigar,2014-01-13 What he himself characteristically called his idiosyncratic mode of regard is a factor few readers of Hardy's novels can overlook and one with which all serious students of his fiction must come to terms The fact that there is nevertheless little final agreement about the nature of his achievement has prompted Miss Vigar to make a fresh study of Hardy's own notes and essays on the art of the novel and to analyse his fictional technique in the light of these unduly neglected observations Her approach centres on Hardy's pervasive theme of the contrast between appearance and reality and on his frequent use of pictorial devices to express his imaginative vision She is able to develop a critical account of Hardy's work that can convincingly explain by reference to the same criteria both its strengths and its weaknesses its successes and failures **Jane Austen and her Works** Sarah Tytler,2014-01-13 In one volume Sarah Tytler presents the most characteristic of Jane Austen's novels together with her life The tales and the life are calculated to reflect on each other and the arrangement of the tales selected by the author as Austen wrote them not as they happened to be published allows the growth of Austen's mind and taste to be recognised The author touches on these great English novels in such a way as to make them readily accessible to all She points out the great changes in social standards customs and fashions that have occurred since Jane Austen wrote but concludes that the human nature in her books remains the same as human nature in every generation

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