

James Reed Sir Walter Scott: Landscape and Locality



*Sir Walter Scott:
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James Reed



Sir Walter Scott Landscape And Locality

J. A. Sutherland



Sir Walter Scott Landscape And Locality:

Sir Walter Scott, Landscape and Locality James Reed, 1980 *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

Witchcraft and Folk Belief in the Age of Enlightenment Lizanne Henderson, 2016-04-08 Taking an interdisciplinary perspective Witchcraft and Folk Belief in the Age of Enlightenment represents the first in depth investigation of Scottish witchcraft and witch belief post 1662 the period of supposed decline of such beliefs an age which has been referred to as the long eighteenth century coinciding with the Scottish Enlightenment The late seventeenth and early eighteenth centuries were undoubtedly a period of transition and redefinition of what constituted the supernatural at the interface between folk belief and the philosophies of the learned For the latter the eradication of such beliefs equated with progress and civilization but for others such as the devout witch belief was a matter of faith such that fear and dread of witches and their craft lasted well beyond the era of the major witch hunts This study seeks to illuminate the distinctiveness of the Scottish experience to assess the impact of enlightenment thought upon witch belief and to understand how these beliefs operated across all levels of Scottish society

Picturing the Past Rosemary Mitchell, 2000-07-13 This monograph is a wide ranging and sophisticated analysis of representations in text and image of the English past between 1830 and 1870 It consists of a series of inter related case studies of illustrated history books ranging from editions of David Humes History of England to W H Ainsworths The Tower of London 1840 It contributes to present debates on nationalism highlighting the complex and variable nature of cultural constructions of identity Simultaneously it offers an overall interpretation of historiographical change in early and mid Victorian Britain focusing in particular on the transition from picturesque reconstructions of the English past to the scientific approaches of the professional historian Genuinely interdisciplinary Picturing the Past presents new perspectives on traditional studies of Victorian historiography literature and illustration It explores relationships between text and image author illustrator and publisher in the production of illustrated historical texts often drawing on neglected material in publishers archives The tendency to analyse text and image fiction and non fiction popular and elite publications in isolation from each other is challenged in the interests of a more complex and nuanced portrait of the middle class Victorian historical consciousness

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

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 **Blake's**

'Innocence' and 'Experience' Retraced Stanley Gardner,2014-01-13 This major work of historical and interpretative scholarship draws upon fresh evidence to set the Songs in a new perspective Blake s etchings are substantially discussed alongside the poems they illustrate The plates of both Innocence and Experience are considered in detail as Blake s response to social circumstances between 1782 and 1794 The reader is asked to re think the nature of the Two Contrary States and the relationship of the designs to the understanding of Blake **Protean Shape** Susie I. Tucker,2014-01-13 The aim of this

book is to let us see our language as a living and developing human activity in a period of history which offers special advantages for the purpose Miss Tucker s method is to analyse in the course of a connected narrative a large wide ranging body of words and phrases from two principal points of view In Part One using as the basis of evidence and discussion a few representative critical journals including those with which Johnson Goldsmith Smollett and Burke were prominently associated she asks how the eighteenth century looked at its own language what for example it esteemed elegant or vulgar held correct or a solecism found new or old fashioned impressive or funny In Part Two the emphasis shifts from the eighteenth century s views of itself to our views of the eighteenth century as we look back Here the interest centres by contrast on our difficulties our discoveries and our conclusions and in the process our understanding of eighteenth century literature and manners is immeasurably sharpened Dickens and the City F. S. Schwarzbach,2014-01-13 Through a

comprehensive study of Dickens career this work examines the crucial role played by London in the character of the man and the development of his writing It discusses the significance of Dickens early childhood experience in moving to London and the special place the city came to hold in his creative imagination throughout his life Then blending biography and literary analysis with urban and social history Dr Schwarzbach traces the fascinating and often dramatic relationship of the novels to the ever changing Victorian urban scene The novels emerge not only as valuable historical documents astonishing in their comprehensiveness and accuracy of detail but as a unique contribution to the growth of modern urban culture *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 Augustan Studies Geoffrey Tillotson,2014-01-13 It is still true that most readers of eighteenth century poetry approach it by way of nineteenth century poetry they know what Wordsworth said about Pope before they read Pope This means that when they read Pope and other

eighteenth century poets they apply the wrong criteria An eighteenth century poet did not have to create the taste by which he was enjoyed to the same extent as a nineteenth century poet was conscious of having to The kinds were ready waiting for him and if the rules of poetic diction for the kinds of which he elected to write were properly complied with the products were recognisable epic tragedy in verse Pindaric elegy heroic and familiar epistle pastoral georgic occasional verse translation and imitation This book a collection of essays by Dr Tillotson examines these types of eighteenth century poetry with particular focus on poetic diction as well as discussing works such as Pope s letters and Johnson s dictionary

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 **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 Love, Mystery and Misery Coral Ann Howells, 2014-01-13 The current Gothic revival in literature and film encourages us to look again to the earliest Gothic novels written between 1790 and 1820 when Gothic was the most popular kind of fiction in England Dr Howells proposes a radical reassessment of these novels to emphasize their importance as experiments in imaginative writing Her object the study of feeling is central to Gothic for its

spell consists in the feelings it arouses and exercises As pseudo historical fantasy Gothic fiction embodies contemporary neuroses especially sexual fears and repressions which run right through it and are basic to its conventions This study traces the effort to articulate these disconcerting emotions in symbol incident landscape and architecture The chronological design suggests developments in Gothic from the initial explorations of Mrs Radcliffe and M G Lewis through the Minerva Press novelists and Jane Austen s Northanger Abbey to new directions taken by C R Maturin in Melmoth the Wanderer and later by Charlotte Bronte whose Jane Eyre arguably the finest of Gothic novels places the earlier experiments in perspective **Frail Vessels** Hazel Mews,2014-01-13 The years between the publication of Mary Wollstonecraft s Vindication of the Rights of Woman 1792 and of John Stuart Mill s essay On the Subjection of Women 1869 a crucial phase in the emancipation movement also saw the emergence of England s greatest women writers whose response to the flux of new ideas as revealed in many outstanding works of fiction Dr Mews here examines The central chapters of the book take the form of a perceptive and humane analysis of the way in which the greater women novelists conceived the role of women on the one hand as young girls wives and mothers on the other as individuals standing alone in spinsterhood as teachers or artists The writers examined in detail are Fanny Burney Maria Edgeworth Jane Austen the Bront sisters Elizabeth Gaskell and George Eliot Such a comprehensive study has not been attempted before It throws light not only on the novel and the novelist in society but also on the transmutation of deeply felt experience into creative work **The Heart's Events** Patricia M. Ball,2014-01-13 Dr Ball offers an analysis and evaluation of a number of Victorian long poems and groups of lyrics which trace the course of close personal relationships Her argument is that whereas Romantic treatment of such material was limited the Victorian poets not only made this emotional territory their own but explored it with vigour variety and enterprise and great technical resource This is apparent as Dr Ball shows whether the poets concern themselves with crises such as loss through death In Memoriam Patmore s odes of bereavement or breakdown Modern Love Maud James Lee s Wife or whether they portray the intricate flux of mutual attraction and courtship as in Amours de Voyage The Bothie of Tober na Vuolich and The Angel in the House The Heart s Events brings out strongly the experimental vitality and range of Victorian poetry and in particular its sensitive imaginative response to the subtleties of psychological time and change in its records of the inner histories of love

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

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